DUELIST #4

THE DUELIST

WOC 7504

The Official Deckmaster™ Magazine

Fallen Empires™ Card Combinations
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A Fast-Paced Variant For *Jyhad*™

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for *Fallen Empires*™

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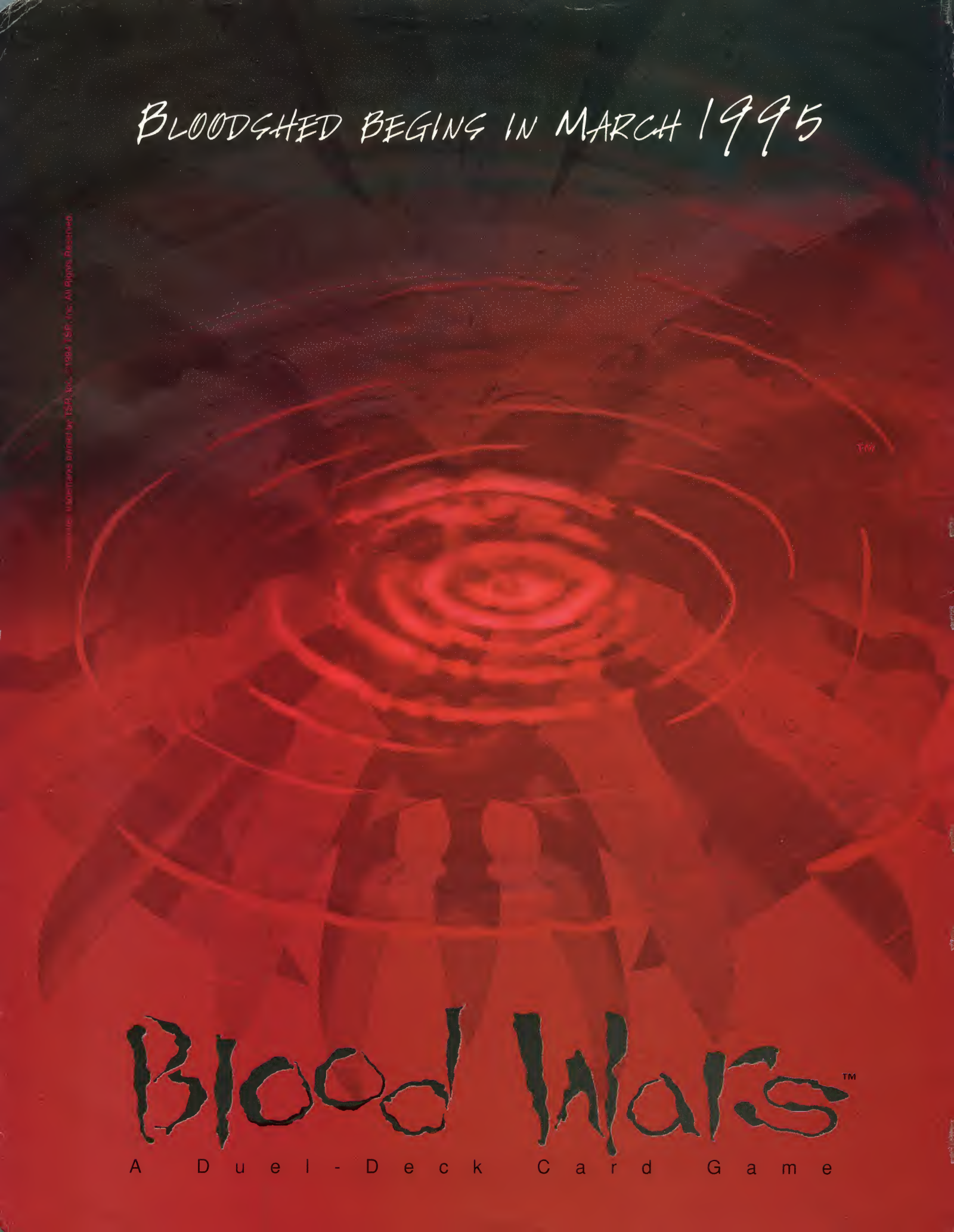
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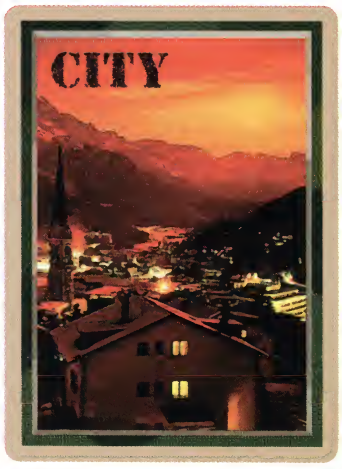
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Contents

6
Fallen Empires: Frequently Asked Questions

The Wizards of the Coast Customer Service team offers rules clarifications for the latest **Magic** expansion.

Backgrounds by Maria Cabardo

8
So Why Are There So Many Counters and Tokens in FE?

As Skaff Elias explains, these seeming inconveniences can increase the power of your game.

Counters by Melissa Benson, Daniel Gelon, Heather Hudson, Scott Kirshner, Anson Maddocks, Tom Wänerstrand, and Amy Weber

9
Thallid Devourer

Chris Page analyzes the strengths and weaknesses of a Fungus Deck built around this intriguing creature from *Fallen Empires*.

Illustration and backgrounds by Ron Spencer

12
The Ten Mental Locks of Magic

Mark Rosewater offers a *Whack on the Side of the Head* to help **Magic** players break their bad habits.

Backgrounds by Heather Hudson

15
The Expanding Worlds of Magic

From *Arabian Nights* to *Ice Age*, **Magic** creator Richard Garfield looks at the history and future of **Magic's** expansions.

Backgrounds by Quinton Hoover

18
The Power of *Fallen Empires*

FE co-designer Jim Lin discusses the subtle strengths of this expansion.

Backgrounds by Scott Kirshner

20
Murk Dwellers & At Issue

In this combined feature, Tom Wylie tackles **Magic's** murkiest rules issue: timing; Dave Pettey discusses Seasinger, targeting, and card memory in "At Issue."

Backgrounds by Drew Tucker

27
Sacrificing for Fun and Profit

Cannon fodder or wise investment? Beth Moursund shows how sacrifices can help you squeeze the most out of your deck.

Backgrounds by David Kimmel

30
Excuse Me, Mr. Suitcase?

Paul Peterson shows you how to draw your friends into **Magic** duels even when they don't have cards.

Backgrounds by Robyn Williamson; spot illustrations by Julie Baroh

32
Mana Maze: A Magic Solitaire Variant

In this variant, Mark Rosewater adapts time-tested solitaire game rules to solo **Magic** play.

Backgrounds by Quinton Hoover

34
A War of Ages

Three different eras of vampire history provide the setting for these **Jyhad/ V:TES** variants designed by Matthew Burke and Shawn Carnes.

Backgrounds by Amy Weber

38
Wizard's Chess

Tom Hazel offer this deck-building hybrid of **Magic** and the Game of Kings.

Backgrounds by Mark Tedin

40
The Art of the Deal

Zak Dolan turned one **Magic** starter deck into a powerhouse, entirely through trading. Here's how.

Backgrounds by Scott Kirshner

46
WotC Picks: *Fallen Empires* Card Combinations

Some Wizards' familiars offer their favorite card combinations.

Backgrounds by David Kimmel



A Brief Thanks

In the little over a year that The Duelist *has been in existence, trading card games have exploded onto the market. Each month brings a host of new entrants; at last count, the field included over twenty games based on everything from computer games to American history, in genres as diverse as space fantasy, martial arts, and modern horror. Around this new game form has developed a new community of game players, to whom Richard Garfield is a household name, and* Arabian Nights *a different kind of fabulous tale.*

To the designers, artists, publishers, distributors, retailers, and most of all the players of trading card games, The Duelist *extends its grateful thanks for making this year an exciting one. If the current growth in the market is any indication, there is little doubt that you'll make our next year as eventful as our first.*





53
Magic: L'Adunanza
John Jordan talks about the first foreign translation of **Magic**, and the game's international success.
Backgrounds by Mark Tedin

56
Magic in the Classroom
Susan Mohn shows how **Magic** can help teachers reach students. Pay attention, there'll be a test.
Background by Amy Weber; spot illustrations by Robyn Williamson

57
Duelists' Convocation News
The Duelists' Convocation presents the rules for three new tournament formats.
Backgrounds by Amy Weber; spot illustration by Robyn Williamson

62
How to Run a Magic Tournament
Can you run a **Magic** tournament and still have fun? John Geistdoerfer and Blair VanBriesen share their experiences.
Backgrounds by David Kimmel

64
House Rules
Tom Wylie offers card interpretations for multi-player **Magic** games; Steve Conard describes WotC's Gamma League as a model for league play.
Backgrounds by Mark Tedin

66
Animal Trap
Kolli the thief finds out how to get silver wolf pelts the *hard* way in this piece of **Magic** fiction by M. C. Sumner.
Illustrations by Liz Danforth

70
According to Mr. Pling
Scott Hungerford recounts some of the stranger stories that have come our way.
Backgrounds by Amy Weber; spot illustration by Julie Baroh

77
A Conversation with Melissa Benson
Kathryn Haines and Amy Weber talk with the artist of Nightmare and Shivan Dragon.
Backgrounds by Amy Weber

83
The Diviner
JM White reports on the new card trading card games that players are buying and collectors are bidding for.
Background by Robyn Williamson

84
Illuminati: New World Order
Allen Varney reviews the new trading card edition of Steve Jackson's conspiratorial card game.
Backgrounds by Amy Weber

87
WotC News
Wizards of the Coast announces a new roleplaying line, and a new look for **Magic:** *The Gathering*.
Backgrounds by Amy Weber; spot illustrations by Richard Kane-Ferguson

90
Designers Notes
Allen Varney and Mark Rosewater assemble progress reports on INWO, **Wyvern, OTE**, and the other trading card games.
Spot illustrations by Doug Keith

96
Lost in the Shuffle
At a convention in Essen, Germany, Richard Garfield gets a glimpse of a worldwide gaming community.
Backgrounds by Doug Keith

104
On The Edge: Frequently Asked Questions
The staff of Atlas Games explains and clarifies rules for their trading card game of conspiracy on Al Amarja.
Backgrounds by Amy Weber

107
Magical Hacker
David Etheredge and Doug Kaufman of MicroProse drop tantalizing hints about the upcoming **Magic** on-line game.
Spot illustration by Julie Baroh

108
What's New? With Phil and Dixie
Phil Foglio pauses for a quick bite, then satirizes, uh, summarizes the style and play of **Jyhad**.

110
Deckmaster Artist Announcements
Artists offer updated information on print lists, convention appearances, and contact addresses.
Backgrounds by Amy Weber

114
Magic: The Puzzling
Mark Rosewater adds a new kind of stumper to the puzzle line-up.
Backgrounds by Robyn Williamson

118
Magic Tricks
Mark Rosewater gives step-by-step solutions to the puzzles his evil twin presented last issue.
Backgrounds by Drew Tucker

126
Fallen Empires Card List
T. Brian Wagner provides the official list of cards in the new **Magic** expansion set.
Photos by Jenny Scott; backgrounds by Amy Weber

130
Complete Deckmaster Errata
T. Brian Wagner and friends keep you abreast of the changes and corrections to every **Magic** and **Jyhad** card in existence (we hope).
Backgrounds by Anson Maddocks

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Fallen Empires™ : FAQ

FREQUENTLY ASKED QUESTIONS

QUESTIONS QA ANSWERS

If I attack with my Craw Wurm enchanted with Farrel's Mantle, and my opponent uses Spore Flower, does Farrel's Mantle still deal damage?

1 *If an attacker enchanted by Farrel's Mantle attacks and is not blocked, you may opt to use the Mantle even if another effect, such as Spore Flower or Fog, has already been used to stop the Craw Wurm from dealing damage. It doesn't matter whether or not the attacker would have dealt damage without using the Mantle. Remember that if the attacker is blocked it cannot use the Mantle.*

Also keep in mind that the effect of the Mantle is not cumulative: Farrel's Mantle imparts a special ability that cannot be enhanced by multiple copies of the enchantment. In other words, a creature enchanted with two Farrel's Mantles can still deal only X+2 damage (just as two Fears don't make a creature "more unblockable" by non-black creatures).

How much damage can I do if I use Farrel's Mantle on Farrel's Zealot?

2 *If you put Farrel's Mantle on Farrel's Zealot, and the Zealot attacks and is unblocked, the Zealot deals 3 damage to a target creature, plus X + 2 damage to a target creature. The Zealot can target the same creature or different creatures with the two abilities.*

If I cast Goblin Grenade and then Fork it, do I have to sacrifice another Goblin to make the copy of the spell work?

3 *No. If you Fork a spell requiring a sacrifice, you are not required to pay the sacrifice again.*

If there is a Goblin War Drums out and I only have one blocking creature, can I still block with it?

4 *No. When Goblin War Drums is in play, you have to block with two creatures if you're going to block at all. If you have only one creature available to block with, you cannot use it to block.*

Can I get extra blue mana from my Blue Mana Battery if I cast High Tide?

5 *No. Only lands that count as islands are affected by High Tide. This spell will not affect Mox Sapphires, Blue Mana Batteries, or Sand Silos, for example.*

With Homarid Spawning Bed, how many Camarids can I put into play if I sacrifice a creature with X in the casting cost?

6 *If you sacrifice a creature to the Spawning Bed that has an X in the casting cost, the X is considered to be 0 for the purposes of this spell. So the sacrifice of Frankenstein's Monster, for example, which costs X💀💀 to cast, would produce two Camarid tokens.*

If I have Night Soil in play, can I sacrifice one creature from my graveyard and one creature from my opponent's graveyard?

7 *No. You must take the two creatures from a single graveyard.*

backgrounds by Maria Cabardo

DOES MY OPPONENT TAKE CONTROL OF RAINBOW VALE AT THE END OF MY TURN EVEN IF I DIDN'T TAP IT FOR MANA THAT TURN?

8 *No. Rainbow Vale only changes hands if you tap it for mana. If it is tapped for other reasons (because of an Icy Manipulator, for example), or if it started the turn tapped and remained tapped throughout, then it does not change controllers.*

CAN A THRULL CHAMPION STEAL ANOTHER THRULL CHAMPION?

9 *Yes. The Thrull Champion says "Summon Thrull" and therefore can be legally stolen by another Thrull Champion.*

CAN MY THRULL CHAMPION CONTROL MORE THAN ONE THRULL AT A TIME?

10 *Yes. The Thrull Champion does not lose control of Thrulls when it untaps, so it may be tapped again to take control of other Thrulls.*

CAN THE SVYELUNITE PRIEST'S SPECIAL ABILITY BE USED TO PREVENT A CREATURE FROM BEING SACRIFICED TO A LORD OF THE PIT?

11 *No. The Svyelunite Priest's special ability ("{B}{B}, {T}: target creature may not be the target of spells or effects until end of turn") cannot prevent this sacrifice because a sacrifice does not target the creature.*

DO EFFECTS FROM HOMARID WARRIOR, DEEP SPAWN, OR SVYELUNITE PRIEST CAUSE ENCHANTMENTS ON THESE CREATURES TO BE DESTROYED?

12 *No. The special abilities of these creatures prevent them from being targeted by "spells and effects." Enchantments, like other permanents, are only spells while they are being cast. Any enchantments on the creatures already in play are permanents and so are not destroyed when these special abilities are used.*

MUST THE STORAGE LANDS (DWARVEN HOLD, ETC.) START THE UNTAP PHASE TAPPED AND REMAIN TAPPED TO GAIN A COUNTER?

13 *Yes.*

CAN THE GOBLIN TOKENS CREATED BY GOBLIN WARRENS BE USED WITH THE GOBLIN WARRENS ENCHANTMENT TO MAKE MORE GOBLINS?

14 *Yes. The Goblin tokens are considered to be Goblins.*

IF MY OPPONENT HAS HEROISM IN PLAY, AND I SPEND 2 {R} TO CAUSE MY ATTACKING CREATURE TO DEAL DAMAGE AS NORMAL, DOES THIS ALSO PREVENT THE MAZE OF ITH FROM AFFECTING MY CREATURE?

15 *No. Heroism only allows the attacker to spend mana to avoid the effects of Heroism. Other "do not deal damage" effects, such as the Maze of Ith, cannot be circumvented by paying this cost.*

IF I HAVE A HOMARID WITH MERSEINE ON IT, DO I HAVE TO SPEND 2 {U} TO REMOVE A MERSEINE COUNTER?

16 *No. The cost to remove the Merseine counter is the number of mana equal to the casting cost of the creature. In this case, you would have to spend three mana of any color to remove the counter.*

DOES THE CONTROLLER OF THE MINDSTAB THRULL CHOOSE WHICH CARDS THE OTHER PLAYER HAS TO DISCARD?

17 *No. The player forced to discard chooses which cards to discard.*

DOES MY LIBRARY OF LENG AFFECT MY DISCARD CAUSED BY RING OF RENEWAL?

18 *Yes. If Library of Leng is in play, the card discarded because of Ring of Renewal may be placed on the top of your library.*

ERRATA

The Fallen Empires *card Raiding Party reads: "tap a white creature." This card should read: "tap a white creature he or she controls."*

"So, the dimes are the tide counters and the quarters are the Camarids. Dave, do you have enough wheat pennies for the Moneychanger? The marbles can be the spore counters, and I've got a box of broken animal crackers—hey, hands off—for the goblins. The green Gak should be for the Thrulls. Here's my old Swatch collection, just in case we want time counters. Oh, and I brought some Weebles to be the citizens. That leaves the gummy worms in reserve if we find more cards that use counters."

"Look, next time let's just use pogs or something."

So Why Are There So Many Counters and Tokens In

Fallen Empires?

Anyone who has played with *Fallen Empires* will notice, possibly to his or her annoyance, that the expansion contains numerous cards that require either tokens or counters. Although they may be cumbersome and awkward to use at first, counters help introduce new subtlety and strategy to the game.

In Magic, the power of a card is balanced by its cost. Thus, a card which produces a large, one-time effect tends to have a high casting cost, and a card which produces a more modest effect one time has a more moderate casting cost. When the cost and effect occur at roughly the same time, a card's value tends to be easy to judge; in a short time, players get a good feel for standard mana costs.

Fallen Empires begins to break this pattern, giving you cards to think about. The use of counters allows a card's effects to be spread across many turns, making it more challenging to weigh cost against benefits. What does a Thallid produce for {T}—one 1/1 creature or five? What is its cost—{T}, or {T} plus all the effort spent in keeping it alive by not attacking or blocking with it, for example? By distributing the true cost over many turns, cards can have potentially powerful effects without having casting costs that are prohibitively expensive.

Counters not only represent the incremental effects of the card, they also make it easier to introduce new and interesting "costs" for the cards, like time delay (Tourach's Gate), or mass creature sacrifice (Thallid Devourer).

The sheet includes the following counters and tokens:


Illus. by Scott Kirschner

10 Javelin Counters


Illus. by Melissa Benson

8 Credit Counters


Illus. by Heather Hudson

6 Net Counters


Illus. by Amy Weber

8 Tide Counters


Illus. by Amy Weber

18 Spore Counters


Illus. by Sandra Everingham

6 Time Counters


Illus. by Christopher Rush

10 Goblin Tokens


Illus. by Daniel Gelon

10 Saproling Tokens


Illus. by Anson Maddocks

10 Thrull Tokens


Illus. by Tom Wänerstrand

10 Citizen Tokens


Illus. by Douglas Shuler

10 Camarid Tokens

As a result of these incremental effects and special costs, a card's impact on the game is less clear immediately upon casting. The job of assessing the cards becomes harder, and the job of playing them becomes even more interesting. By employing tokens and counters, *Fallen Empires* pushes the bounds of what cards can do.

To make playing with these cards easier, this issue of *The Duelist* comes with a sheet of over a hundred cardboard counters and tokens created specifically for use with *Fallen Empires*. These feature new art by the Deckmaster artists who illustrated the original *Fallen Empires* cards.

Keep in mind that the tokens and counters provided with the magazine are for your convenience only, and are by no means necessary for play. Numerous other substitutes (spare change, bottletops, paper clips, Pente stones, etc.) are just as effective. (Be warned, though, that consumable food items like M&Ms and such do not work well, if simply for the reason that when you clear off the counters every time there's a definite tendency to eat them.) Many players take Magic cards that aren't in their decks and turn them upside down to represent creatures or life points. Everyone has extra cards (sometimes a few too many), and these have the advantage of being portable in the same box you carry your play deck in.

So don't shy from cards which use counters. With the right equipment and a little practice, these cards can add a new level of strategy to your game.

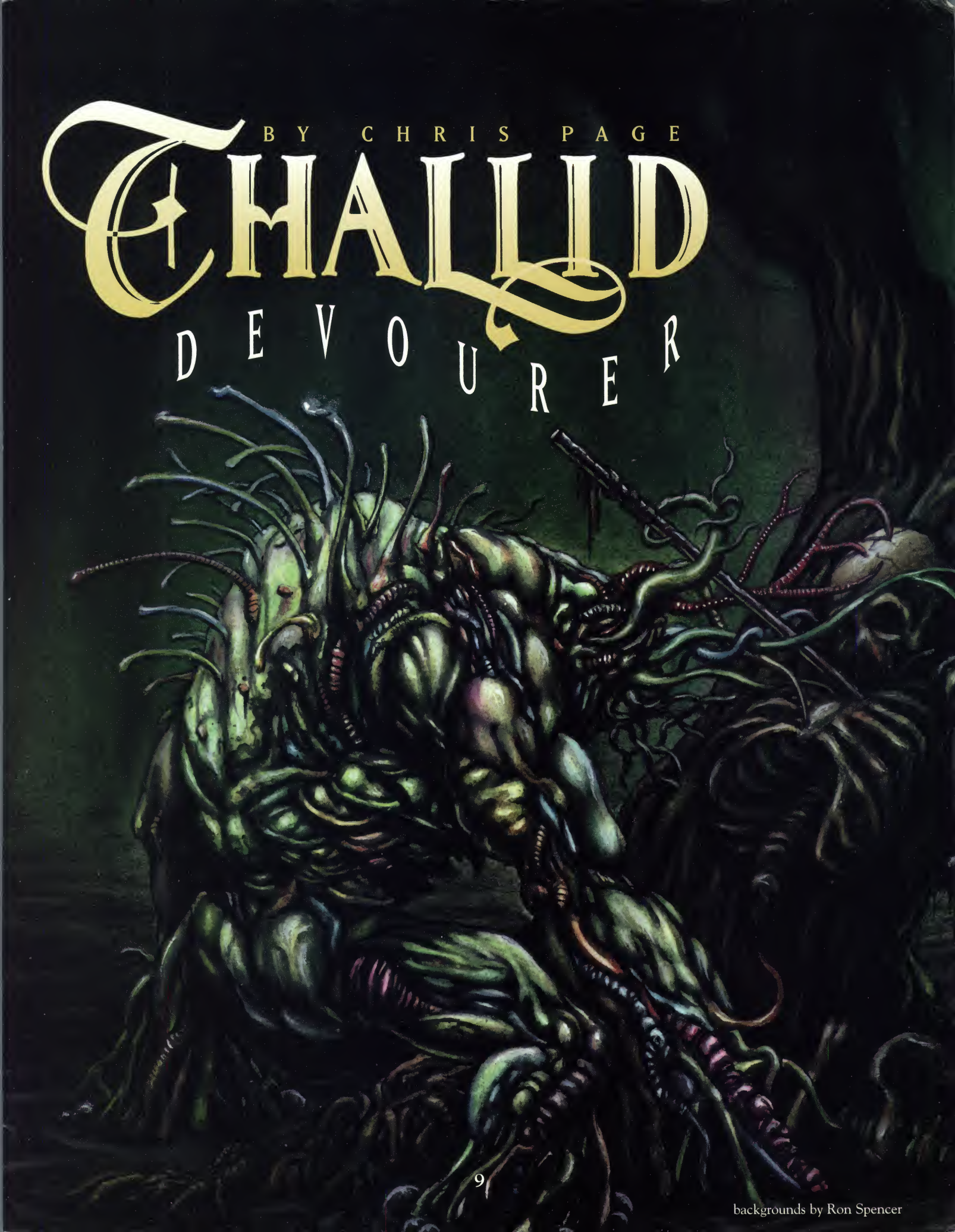
— Skaff "I owe Brendan A Giant Spider" Elias

(Note that the counters have images on one side and power/toughness counters on the other. Also, each of the five types of tokens appears in a different place on each side so there are effectively twice as many tokens for each token creature.)

MAGIC The Gathering™

BY CHRIS PAGE

THALID DEVOURER



backgrounds by Ron Spencer

Orgg is a beautifully demented idea: a 6/6 creature that's too scared to take on anything bigger than a 2/2. He's my favorite card in the Fallen Empires™ expansion. Orgg is just an ingeniously twisted idea thematically, on top of being a key to one of the nastiest possible decks from that expansion. Although playing with Orgg is fun for a while, pretty soon you need to move beyond a pure farce and brutality deck on to more intriguing strategies. That's where my second-favorite set of cards comes into play: the Thallids, the green "Summon Fungus" cards. There's a certain attraction to the idea of your opponent looking up and checking your forces, only to notice you have thirty-seven creatures out and can Fog his creatures for the next eleven turns.

Meet the Devourer

The Thallid Devourer is a 2/2 creature that costs 1 🌳🌳 to bring into play. Like Thallids, the Devourer can spend three counters to create a 1/1 creature called a Saproling. The Devourer has a second ability as well: at any time, it can eat a Saproling and gain +1/+2 until the end of the turn. Any Saprolings are fair game for this ability—its own, those of other Thallid Devourers, even those created by other cards like Elvish Farmer, Night Soil, or Thallid.

Fungus cards (e.g. Thallid Devourer, Thallid, Spore Flower) interact extensively with each other in a true set, much like Goblins. They're as fun as Goblins, and they can also be far deadlier than a Goblin deck if used with care. Given the large number of Fungus cards, I'll concentrate on the strategies of using Thallid Devourer as the linchpin card in a Fungus deck. But given that any Fungus card is strategically linked to the others, this article addresses all of them in one way or another.

The Thallid Devourer costs one more mana than a generic 2/2 creature without special abilities. For that one extra point, every third turn you get a free 1/1 creature. At any time you can cash in that creature to give your Devourer a temporary Holy Strength. You can use these simple abilities in a host of tricky ways. A lot of them involve timing and knowing when it's strategically best to use the powers. The best way to find out is through playing with Fungus cards a lot, but here are options to think about.

Sacrifices on Demand

When do you want to strengthen the Devourer? Obviously, strengthen it when you can deal more damage to a blocking creature or to your opponent directly, but never rush your sacrifices—wait until the last possible moment. For instance, the Devourer's base stats are just right for a Dwarven Warrior to make it unblockable. (Or use Tawnos's Wand if you have *Antiquities* cards.) Once you've made the creature unblockable, sacrifice all your Saprolings to get a huge unblockable creature.

Usually, though, you want to wait even longer, after the attack has been announced. See how your opponent sets up her defense, then sacrifice enough Saprolings to crush your Devourer's blocker. If your opponent blocked any of your swarm of Saprolings, immediately sacrifice them to a Devourer unless the Saprolings are going to kill a 1/1 creature blocking them. Leave unblocked Saprolings alone; they'll inflict the same damage this turn regardless of whether they attack on their own or add power to the Devourer. (Watch out for exceptions to this rule, such as Orcish Oriflamme or the discontinued spell Berserk, which doubles a creature's power.)

Even after defense is declared and you've taken care of the blockers, be careful how fast you sacrifice your Saprolings to an unblocked Devourer. When you suspect that the opponent has a Fog or Terror, sacrificing becomes an elaborate bluffing game: you make the Devourer +1/+2, then ask if your opponent is going to respond. If he passes, then you can either pass—bringing the combat to the damage resolution phase—or sacrifice one more Saproling, giving your opponent another chance to respond before damage is dealt. But if your opponent passes, and then you pass, you go straight to damage resolution, and it's too late for your opponent to prevent the damage by Fogging or Terrorizing the offending creature. Basically, your opponent is trying to see how many of your Saprolings he can take down with the Devourer when he Terrorizes/Fogs/Swords to Plowshares it. On the other hand, you're trying to sacrifice one less than the number he'll immediately Terrorize. Practice your poker face in front of a mirror.

There's more to sacrificing Saprolings than just combat. Think of each Saproling as a 2-point Healing Salve for Devourers. After nibbling just one Saproling, your Devourer is immune to death by Lightning Bolt. With enough Saprolings, it can withstand any direct damage spell. The Devourer also makes an excellent defense: block a Craw Wurm, then sacrifice three Saprolings and watch the Wurm die horribly.

But why just sacrifice those Saprolings to the Thallid Devourer? Think of the Lord of the Pit (7/7, flying, trample). Usually feeding the Pitlord one creature a turn is too expensive, and he ends up chewing you to ribbons. Now you can bring out creatures faster than previously possible, and more cheaply than if you use other methods like The Hive. If you have the *Antiquities* enchantment Gate to Phyrexia out, cash in a Saproling to destroy any artifact on the board. An even harder find is the *Legends* creature Hell's Caretaker. With this combination, you can throw away a Saproling and return one creature in your graveyard to play.

Or try the Fallen Angel from *Legends* (sacrifice a creature to give it +2/+1). With the Thelonite Monk you can sacrifice a green creature to turn a land into a basic forest permanently. The *Antiquities* card Ashnod's Altar (sacrifice a creature to get two colorless mana) will provide a source of mana for a huge Fireball or Howl From Beyond. If you're desperate, you can use the Life Chisel from *Legends* or the Diamond Valley from *Arabian Nights* to gain 1 life from each Saproling, though this is a very low-yield investment.

Perhaps the scariest combination involves the Thelonite Druid. If you sacrifice a creature to it, all your forests become 2/3 creatures. Not only is this an endgame card, it can be an effective midgame defense, provided you have the Saprolings to keep it going. Or mix and match: sacrifice a Saproling to make your forests creatures, tap the forests for mana, and then sacrifice everything to Ashnod's Altar for about forty mana for a Fireball that kills both your opponents in a three-player game.

The fundamental point is that a creature is a valuable commodity, especially when it doesn't cost you a card to put that creature into play.

More Fun With Saprolings

Even one Thallid Devourer in your deck helps immensely in long, drawn-out games. If you're designing a stall deck or a defensive deck, then you're set. Just let the Devourer fester, spawn a lot of Saprolings, and swarm your opponent. Swarming 1/1 creatures are interesting, but they're a slow kill, especially if nine attack and

your opponent kills four while taking 5 damage—you're in for a very long game. But with Orcish Oriflamme or the *Dark* card Morale, both of which give your creatures +1/+1 during an attack, those unblocked 1/1 creatures can suddenly do 2, 3, even 5 points of damage apiece. Also look for the Mightstone, the *Antiquities* card that gives attacking creatures on both sides +1/+0, or the Army of Allah, the *Arabian Nights* white instant that gives all your attackers +2/+0 until the end of your turn.

Another important card for this strategy is Lure. Place it on one of the Saprolings, and all the others get by unblocked. Don't cast the Lure until you're ready for the attack that will kill your opponent; this way she has minimal time to kill the Lured creature before you do the deed.

The Fungus Deck

What if you want to flesh out a Thallid Devourer deck? Unfortunately, the best core cards for a green Fungus deck are all uncommon in *Fallen Empires*, so trading for them requires significant effort.

The card of choice is Fungal Bloom, which lets you put a counter on any Thallid for two green mana. Without this enchantment, your various Thallids only activate once every third turn—nice, but far too slow if you want a quick slaughter. With a Fungal Bloom out, you can constantly use your mana to build up your forces. With even more forests, you can start bringing in one or two Saprolings in a turn, or give your Feral Thallid more regeneration counters than you could possibly use. You want multiple Blooms in your deck to make sure you get it out early, plus you need spares in case the first one or two get destroyed.

With Fungal Bloom you'll need lots of mana, so consider an extra-high percentage of forests in your deck. Put in some Llanowar Elves as well, to give you fast mana and get your Thallids producing Saprolings on turn two or three.

The next best Fungus card is the Spore Flower (0/1, spend three counters to prevent all damage from creature attacks). The Fungus deck is fairly immune to ground creatures, but fliers can steamroll it. The best counters within green are Hurricane (a sorcery that deals X damage to all players and flying creatures) and Spore Flower. I always toss Fog out of my deck, because it costs a card—one whole turn's resources—just to delay your opponent's attack so that you can draw something better next turn. I'd rather draw the "something better" instead of Fog. With Spore Flower, you can prevent your opponent from attacking on many turns. And with either multiple Spore Flowers or a Spore Flower and a Fungal Bloom, you can completely shut down your opponent from attacking. This makes a nice addition to a direct-damage deck, as well as whenever you run up against fliers, landwalkers, or other unblockable creatures.

Because the Spore Flower only has a toughness of 1, essentially painting a little bullseye on it, I'd almost recommend casting Regeneration on it. Although this won't stop Terror, Disintegrate, or Swords to Plowshares, it will stop many sources of direct damage in their tracks.

The other Fungus cards aren't as critical, but can be amusing. The Thorn Thallid (2/2, spend three counters to deal 1 damage to any target) gets rid of that Royal Assassin or Prodigal Sorcerer chewing up your ranks. And you can build up lots of counters on it to do multiple points of damage. Using this ability doesn't require mana or tapping, so use all your counters in a last retributive strike if it gets Terrorized. As for the basic Thallid (1/1, spend three counters to create a Saproling), I'd actually rather spend the game's early stage developing fast mana through bringing in Elves, but that's just me. Generally I'd rather wait the extra turn and bring out a Thallid Devourer. But under tournament limitations, Thallids and Elvish Farmers are extra ways to bring out hordes of 1/1 creatures for the kill. I'd lean against Night Soil (remove any two dead creatures from the game to create a Saproling) just because there are only so many times you can use it. Count the average number of creatures that go to the graveyard in the course of a game before including it in a deck. Note, though, that this card's utility does go up in a large multiplayer game.

The last card, Feral Thallid (6/3, spend three counters to regenerate), has a major weakness: Lightning Bolt. Unlike the Craw Wurm, this thing can be Bolted before you can put on enough counters to regenerate it. You would need twelve mana, most of it green, and a Fungal Bloom to give it regeneration on the turn it comes out!

Plenty of other cards out there make a Fungus deck more vicious—Kheldon Warlord, for instance, which gets +1/+1 for every other creature in play. Or City of Shadows, which generates a positive feedback loop such that the more Saprolings you sacrifice to it, the more mana you'll have to create even more Saprolings. Then there's the Sword of Ages, a *Legends* artifact that lets you sacrifice creatures (and the Sword) to do damage to any target equal to the creatures' total power. One player I know first attacks, then casts Army of Allah a couple times, and then gives his creatures to the Sword of Ages to kill his opponent directly and brutally.

Power Surge (take one damage for each untapped land) can also be brutal, but you can avoid the damage by spending all your mana on the Fungal Bloom. Or mix your Saprolings with banding creatures or the Helm of Chatzuk, dropping all the damage on the 1/1 expendable Saprolings. Cast Bad Moon (which gives black creatures +1/+1) and then Touch of Darkness (turns your choice of creatures black) for a large attack. Put out Castle to turn your Saprolings into 1/3 blockers. The list goes on....

Dangers

A couple of nasty tricks can hamstring anyone who relies too heavily on Fungus cards. Probably the number one threat is Pestilence, for which you're going to need Tranquilities. The major problem here is that your opponent gets one chance to use the Pestilence, clearing your side. At least you can save your Thallid Devourers by sacrificing your doomed Saprolings to them. Or put some Lifeforces (which counter black spells) in your sideboard as a defense against those black decks.

Any card that kills all or many creatures is a major worry—Wrath of God, Earthquake, the *Dark* card Holy Light, and so on. Add blue to your deck with a few Counterspells (Power Sinks will eat into your mana management too much), or start over from scratch. Every deck has its weakness, and these mass damage spells can finish off a Fungus deck.

Despite this disadvantage, a Fungus deck is still quite potent. If your opponent doesn't have direct damage, then she's doomed. The longer your opponent stalls and waits to attack, the better the situation becomes on your side, and the more likely she is to stall in the future.

Besides, the Thallid Devourer is far too insane a card to pass up. Just like Orgg.

10 MENTAL LOCKS OF MAGIC

10 "MENTAL LOCKS"
A MENTAL LOCK WORKOUT

WHAT SEPARATES AN AVERAGE **MAGIC: THE GATHERING**™ PLAYER FROM A VERY GOOD **MAGIC** PLAYER? IS IT THE NUMBER OF CARDS OWNED? NO. FOR EVERY GOOD PLAYER WITH NOTHING BUT A STARTER DECK AND A FEW BOOSTERS, YOU'LL FIND A COLLECTOR WHO IS LUCKY TO WIN TWO GAMES IN A ROW. IS IT KNOWLEDGE OF GAME MECHANICS? FAMILIARITY HELPS, BUT AGAIN, IT IS NOT THE KEY TO WINNING. IF SO, THE RULES LAWYERS WOULD CONSISTENTLY WIN, AND THAT ISN'T ALWAYS THE CASE. WHAT QUALITY, THEN, MAKES THE DIFFERENCE? IN MY OPINION, IT'S HOW A PLAYER THINKS. TOO OFTEN PLAYERS HANDICAP THEMSELVES BY CREATING RULES THAT DON'T EXIST. SO WITH A TIP OF THE HAT TO ROGER VON OECH'S BOOK *A WHACK ON THE SIDE OF THE HEAD*, I PRESENT THE TEN MOST COMMON "MENTAL LOCKS" OF **MAGIC**, ALONG WITH WAYS TO GET AROUND THEM.

BIGGER IS BETTER
Think of five advantages a Goblin Balloon Brigade has over a Shivan Dragon



1. "BIGGER IS BETTER"

This mental lock is easiest to observe in beginners. Watch them open a starter deck for the first time. They pass the Benalish Hero, the Scathe Zombies, the Merfolk, and then they stop at the Craw Wurm. "Wow, a 6/4 creature!" They have to play with that! The logic seems so sensible. The bigger the creature, the fewer hits you need to finish off your opponent, the quicker the game.

This idea that "bigger means a shorter game" doesn't stop with just creatures. It extends to artifacts ("Rod of Ruin just does 1 point when Aladdin's Ring does 4"), spells ("Why use a Shatter when a Shatterstorm will destroy all artifacts?"), and even enchantments ("If I add Flight, then I'll have a Flying, Firebreathing, First-striking, Burrowing Hill Giant!"). In each case, the player mistakenly assumes that the biggest resource will ensure victory.

This way of thinking neglects the tradeoff one makes for the bigger cards and effects. They offer increased power, but at the cost of decreased control. Take big creatures. They all have significantly high casting costs and/or difficult upkeep demands. Therefore, reliance on big creatures (and their increased power) means dependence on luck (decreased control). The big artifacts, too, have high casting costs and the added problems of expensive activation costs (Aladdin's Ring costs eight to cast and eight more to use), restrictions (many artifacts, like the Rocket Launcher, cannot be used on the turn they enter play), and limited uses (Nevinyrral's Disk, in most circumstances, gets used only once). Loss of control is most apparent in spells with big effects. If your welfare rests on keeping a particular artifact in play, a Shatterstorm becomes useless.

The final example of this lock is what I call the "make your own" type. Instead of casting big creatures, some players like to make them by piling enchantments on a small creature, thinking it can win the game alone. Here the loss of control comes as increased vulnerability. Relying on one creature to win is a problem when common spells in most colors can destroy it. Big creatures and spells have their place, but balance them with smaller, less costly cards. As a friend used to joke: "I have a deck that automatically defeats my opponent on my tenth turn. All I need is an opponent who'll let me survive that long."

RARE CARDS ARE SUPERIOR
Think of five advantages a Terror has over a Wrath of God

2. "RARE CARDS ARE SUPERIOR"

In trading, a rare card is very valuable, worth several uncommons or numerous commons. Also, because the rare cards are the least known, they have an air of mystery and excitement. Many a player knows the joy of surprising your opponent with some spell and hearing those magical words, "You can do what? Let me see that card." But problems arise when players confuse the importance of a rare card's trading value with its play value. As **Magic**'s creator, Richard Garfield, has often stated, rarity should not be equated with power. Compare Benalish Hero (a common white card) to Timber Wolves (a rare green card). Except for color, these cards are identical (one casting cost, 1/1 banders). Obviously neither is more powerful than the other; they're the same card. Why, then, are Timber Wolves rare? Because banding is not a common ability in green. In fact, Timber Wolves are the only green banding creatures in Revised. This uniqueness dictates their rarity. To overcome this mental lock, resist dismissing cards on any basis other than their usefulness in a particular deck. Yes, you may have traded your left arm to get a particular card, but that doesn't necessarily make it useful in every deck.

backgrounds by Heather Hudson

3. "A CARD HAS ONE USE"

When players encounter a new spell, they usually try to figure out how to use it in play. Unfortunately, as this mental lock demonstrates, once they find that first use, many players stop searching. Take Phantasmal Terrain. A player might see Phantasmal Terrain as a way to change his own lands in order to get a necessary mana color. Then, assuming he has "cracked" the spell, the player moves on to other cards, missing out on Phantasmal Terrain's many other uses (landwalking, triggering enchantments, neutralizing special lands, denying your opponent a particular mana color, and so on). Because players find only what they look for, the solution to this mental lock is to broaden your expectations. Assume all spells (even ones you know well) have other uses, then look for them. Much of **Magic**'s excitement comes from the creativity of its players. Creative play not only makes the game more enjoyable but can give a competitive edge as well. Anybody can win with a Fireball, but only a few can do it with a Conservator.



A CARD HAS ONE USE
Think of five distintinctively different uses for Unsummon

4. "I CAN'T PLAY POSITIVE CARDS ON MY OPPONENT"

In general, players place **Magic** spells in two categories: "positive" and "negative." Positive spells (such as Unholy Strength) produce beneficial results, whereas negative spells (such as Weakness) are destructive. You usually reserve the positive spells for yourself and save the negative ones for your opponent. This misconception is so prevalent in **Magic** that it produces two different mental locks. The reason lies in the very idea that a particular quality is good or bad. For instance: Flight. A flying creature can avoid the opponent's grounded creatures while attacking and block any creature while defending. A pretty good ability, isn't it? That's the trap. At times, having Flight would be a handicap. Getting Flight just prior to a Hurricane or an Earthbind, for instance, could kill a creature. Wouldn't it be just too bad if that creature happens to be your opponent's?

I CAN'T PLAY POSITIVE CARDS ON MY OPPONENT
Find a negative way to use Lance on your opponent

Remember that an enchantment's controller is the only one who can pay its activation costs. For instance, if you play Regeneration on an opponent's creature, you choose whether or not to save the creature when it dies. This is beneficial when your opponent has creatures you don't want to go to the graveyard, such as a Rukh Egg or Blazing Effigy. Consider any spell's effect not only on yourself, but on everything in the game. Play a Healing Salve to keep your opponent's Wanderlusted creature from dying. Giant Growth would work well in conjunction with Terror and Creature Bond. And maybe a Dwarven Warrior could make your opponent's Creature Sweeper (a Thicket Basilisk with Lure) unblockable. The key is to keep your mind open to any possibility. This leads us to our next mental lock....

5. "I CAN'T PLAY NEGATIVE CARDS ON MYSELF"

Just as with the "positive" spells, judge cards based on what result they can create. Weakness, for instance, might seem like nothing but a disadvantage until you realize that you might need to lower your own creature's power (when a Meekstone is in play, for example). Players are always wary of casting negative spells on themselves and their creatures. The key to breaking this mental lock: take it as a challenge to find the beneficial use of the most destructtive spells. Just when your opponent thinks she has you, Swords to Plowshares your Craw Wurm as a fast effect to gain life and stay alive. Paralyze your Shivan Dragon to allow you to untap it during upkeep and avoid Smoke. Oubliette your one Serra Angel just before you Balance and watch your opponent lose all her creatures. The thrill of **Magic** is finding these devious uses of the cards. They aren't often easy to find, but that's what makes them so fun!

I CAN'T PLAY NEGATIVE CARDS ON MYSELF
Find a positive way to use Wanderlust on your own creature

6. "DON'T FORGET THE ORDER"

The order of the main phase doesn't take long to pick up. Just watch a game or two. First you play a land, then you cast all the spells you want, and finally you attack. This order is simple, easy to remember—and not in the rules!

DON'T FORGET THE ORDER
Think of five reasons you would want to play a land after casting spells and attacking

Often the order above makes the most sense: you can use a land the turn you bring it out, so why not get it out first? You have spells that affect your attack, and you might as well cast them all at once. Then, because you have nothing else left to do, you attack. But the point of this mental lock is the danger of habit. You're making decisions unconsciously rather than thoughtfully. As a result, many players don't play as efficiently as they could. **Magic**, by design, is a game of reaction. Each player moves based on the actions of the other. The best way to keep an opponent at bay is to keep him guessing how you might respond. For this reason, a main phase should maximize the unpredictability of your response while setting up your future moves. You want your opponent to waste his defenses on the wrong things. For example, if you need to cast an important spell, it might have a better chance of succeeding *after* an attack, when your opponent's resources are at their lowest. If you want to get a useful land into play, perhaps a few spells might draw enough fire to let you succeed. Use this flexibility to keep your opponent off guard. A little surprise can go a long way.

7A. "I MUST USE MY CARDS AS SOON AS I CAN" *OR*
7B. "I'D BETTER HOLD ONTO MY CARDS AS LONG AS I CAN"

Players tend to one of two extremes. Either they play every spell as soon as possible, or they hoard spells like a precious commodity. Let's start with the "must cast it now" mindset. Getting resources into play can be beneficial, as it gives you an early advantage, but this does not mean that you should blindly cast every spell the first chance you get. For example, suppose you hold a Mana Flare. You should only cast it if you feel that getting an extra mana per land will be more beneficial to you than to your opponent. Will you achieve maximum benefit by casting that Lightning Bolt now, or might you find a better use for the spell later? Examine where you think the game is going. If you expect a lot of little creatures to appear soon, then wait. Because instants, interrupts, and fast effects can be used at just about any moment, there is less need to worry about losing opportunities to use them.

I MUST USE CARDS AS SOON AS I CAN
Think of three problems casting Lifetap too early might cause

Now look at the spell hoarders. Taking to heart the advice given above, these players fear that casting a spell now might mean missing better opportunities later. This is a valid concern, but it makes them vulnerable to an even

greater threat: the opponent. A small creature vulnerable to a Lightning Bolt this turn can metamorphose quickly into something you can no longer deal with. The key to overcoming this mental lock is balance. Be ready to use your spells, but be careful not to waste them.

8. "I HAVE TO HIT MY OPPONENT"

I HAVE TO HIT MY OPPONENT
Think of three ways Lightning Bolts can do something that will result in more than 3 points of damage per Bolt

Because you get your opponent's life to zero to win, many people fall into this mental lock by hitting the opponent any chance they get. There are two things to remember. First, balance offense and defense. Using direct damage on your opponent often leaves you vulnerable to creature attacks. Beginners make the common mistake of resisting the use of a Fireball on a 1/1 creature. Not thinking it a threat, players Fireball the opponent, only to lose double digits' worth of damage when the creature attacks turn after turn unchecked. Second, there are things more damaging to the opponent in the long term than loss of life in the short term. A Mind Twist, for example, is much more devastating early in the game than a Disintegrate. A Mana Short can help you out in places where a Fireball never could. And a well-placed Stone Rain can be worth multiple Lightning Bolts. The key to this mental lock is to think of the entire game. A direct damage spell to your opponent might feel good now, but can cost the game down the line.

9. "I SHOULDN'T SACRIFICE THINGS"

I SHOULDN'T SACRIFICE THINGS
Think of five times sacrificing an artifact would be beneficial

What do Atog, the Sage of Lat-nam, Horror of Horrors, Elder Spawn, and Ashnod's Altar have in common? They are all cards you don't see played often, because they require something that the average player avoids like the plague: sacrifices. "Why," players think, "should I play something that won't even work unless I get rid of a perfectly good creature/artifact/land/card in my hand?"

The answer is threefold. First, it allows you to squeeze extra resources out of your deck. For instance, suppose you've used your Rocket Launcher. It will now leave play at the end of your turn. By sacrificing it before then to the Atog, you can do two extra points of damage. Or imagine that, late in the game, your opponent kills your Sengir Vampire. Horror of Horrors lets you trade an excess swamp to regenerate it and keep it alive. In each case, something worthless turned into something of value. Sacrificing cards also let you get rid of permanents you no longer want. An Ashnod's Altar can remove a Wanderlusted creature from play. A Sage of Lat-nam can get rid of the Copper Tablet that is now hurting you more than your opponent. And a Fallen Angel can keep your opponent from Control Magicking any creature (other than her) by removing it from play. In each case you even get a little bonus for your trouble—extra mana, an extra card, and a +2/+1 bonus, respectively. The final use is the most subtle. By having cards that can give you something as a fast effect, you keep your opponent off-guard. For instance, when you attack with an Atog, your opponent seldom knows how big it will be. This quality of mystery can be a big advantage. So next time you look through your cards to make a deck, take a second look at the sacrifice cards. There's a lot more to them than meets the eye.

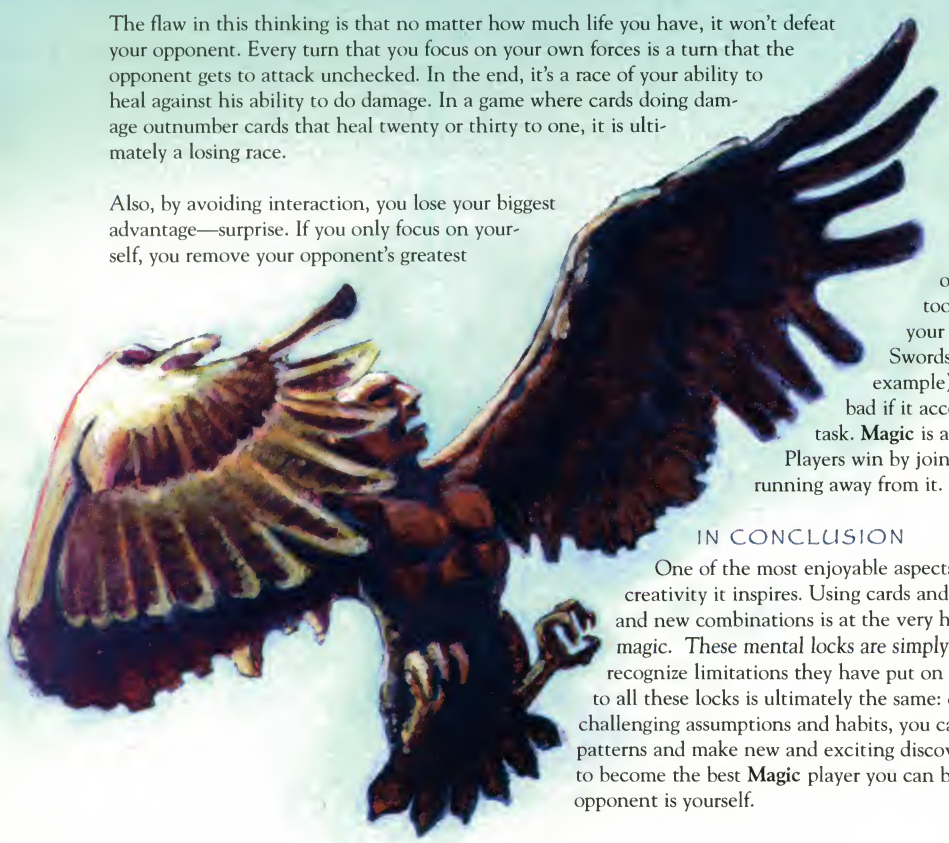
10. "ALL I NEED IS LIFE"

ALL YOU NEED IS LIFE
Think of three times casting a Healing Salve might be dangerous to you

This mental lock falsely assumes that gaining as much life as possible will lead to victory. The idea is that a player who can accumulate enough life will win simply by outlasting the opponent.

The flaw in this thinking is that no matter how much life you have, it won't defeat your opponent. Every turn that you focus on your own forces is a turn that the opponent gets to attack unchecked. In the end, it's a race of your ability to heal against his ability to do damage. In a game where cards doing damage outnumber cards that heal twenty or thirty to one, it is ultimately a losing race.

Also, by avoiding interaction, you lose your biggest advantage—surprise. If you only focus on yourself, you remove your opponent's greatest obstacle. Remember, too, that giving life to your opponent (with a Swords to Plowshares, for example) is not necessarily bad if it accomplishes a bigger task. **Magic** is a game of interaction. Players win by joining the conflict, not running away from it.



IN CONCLUSION

One of the most enjoyable aspects of **Magic** is the creativity it inspires. Using cards and spells in new ways and new combinations is at the very heart of **Magic**'s...well, magic. These mental locks are simply a way for players to recognize limitations they have put on themselves. The key to all these locks is ultimately the same: creativity. By challenging assumptions and habits, you can break out of old patterns and make new and exciting discoveries. In the struggle to become the best **Magic** player you can be, your greatest opponent is yourself.


The Expanding Worlds of
MAGIC
by Richard Garfield

Our original plan went like this. When Wizards of the Coast released **Magic: The Gathering** in the summer of 1993, we intended to sell the ten million cards we'd printed, and then design and sell **Magic: The Gathering—Ice Age**, the next release. *Ice Age* would add perhaps a hundred new cards and remove an equal number of old cards from *The Gathering* mix; the new set would probably have a different card back. We thought that one or two times a year we would print a new limited edition game environment, so that players could explore an entirely new game and relearn the subtle balances of the environment. The game would slowly evolve into something quite different from the original set, constantly improving with time.

❋❋❋

At GenCon® that year, we realized there was no way we could go with this plan. The cards would not last until winter; they would be gone in weeks. It became clear that we shouldn't rotate out thirty percent of the cards before we let more people see the game. We decided to print an unlimited version of *The Gathering*, and to keep the game environment fresh, we started designing expansion sets.

Unknown Terrain

The concept of an expansion scared me, because if we did three or four, we would begin running out of simple ideas and elegant spells. It seemed we couldn't possibly keep up with the number of combinations that would arise. The first expansion for **Magic**, *Arabian Nights*™, was a real trial. I had no understanding of how an expansion would work.

As it turned out, we made a number of mistakes, but nothing too outrageous. The spells in that expansion ranged from far too weak (Merchant Ship) to far too powerful (Library of Alexandria). The worst mistake of *Arabian Nights* was probably that I tried to make the expansion internally consistent and true to *The Thousand and One Nights*, rather than in balance with *The Gathering*. That is why, for example, white magic is so much more aggressive in *Arabian Nights*.

By the time the next expansion set rolled around, the philosophy of expansions was developing fast, and the overall balance of *Antiquities*™ was much better than *Arabian Nights*. Unfortunately, the *Antiquities* cards tended to be weak, and involved artifacts too much. This meant that you had to play either with or against a largely-artifact deck to make them worthwhile.

I describe the *Legends* expansion as sprawling and chaotic, but beautiful as well. It had great art, and some wild ideas on the cards. The idea behind the next expansion, *The Dark*™, was to get the artists involved in the creation process; Jesper Myrfors, at that time the art director at Wizards of the Coast, designed it. The cards were perhaps a bit weaker on average than they should have been, but the art and flavor are outstanding. We did a better job balancing the cards this time; as of yet, the Duelists' Convocation has put only one *Dark* card on its tournament Restricted list.

Fallen Empires™ was the first expansion designed entirely inside Wizards of the Coast. It is easily the most complicated and best-looking of the expansions. The play value is high for the complexity, and the cards are very valuable for play. The flavor is probably the most cohesive since *Arabian Nights*. This expansion is easily my favorite.

The expansion sets have kept **Magic** evolving. In *Arabian Nights* we saw the first lands that did things. In *Legends* we introduced multicolor cards and the concept of the Legend, a card of which only one can be in play at a time. *Fallen Empires* greatly expands the use of creature-generating cards, and cards with effects that unfold over time. I have to credit Skaff Elias with a major innovation in *Antiquities:* the concept of telling a story through the cards. At first the concept seems strange, because you have no particular order to the cards, and so can get no narrative thread. You might not even have all the cards! But this is exactly parallel to an archaeologist's excavation of a town or battlefield—there are clues here and there, but the archaeologist must work to piece it together.

backgrounds by Quinton Hoover
illustrations by Ron Spencer
and Quinton Hoover



Ice Age and Beyond

Remember *Ice Age*? It's still around, only it has been getting better over time, becoming more balanced and colorful. Wizards of the Coast will release *Ice Age* as a stand-alone expansion set this spring. Naturally it contains duplicates of cards from *The Gathering*, because it is not possible to maintain the flavor and balance of the game without certain staple cards like Circles of Protection. However, all the cards will have new art, and the great majority of the cards will be entirely new.

Like its predecessors, the *Ice Age* expansion marks a new stage in the evolution of **Magic**. Wizards of the Coast will support *Ice Age*-only tournaments and leagues. In this way people can enter a more balanced game environment. *Ice Age* will be compatible with **Magic** for those who wish to mix their cards, yet beginners can also start fresh, on equal footing with the old Lotus Brigades. There will also be an expansion for *Ice Age* (compatible with *The Gathering*, natch). Too much land will also be a thing of the past—boosters for *Ice Age* (and new boosters for *The Gathering*) won't contain basic land—it will only be in starter decks. When *Ice Age* comes out, do yourself a favor and try it for a while without your other cards. If you like it, set up a league using the cards.

We are striving to return to a version of our original plan. Each year we hope to print a new stand-alone expansion or parallel world. This lets players explore a new world annually. And if you take a **Magic**-free year, you can come back the following year and have equal access to the new game environment.

The Gathering will continue to gather. It will get new cards from expansions and parallel worlds. The weakest cards will be dropped in favor of more interesting cards from the expansions. Because many, many cards will be available in this way, an unlimited expansion will also appear, called *Chronicles*.

That is how I see things in the **Magic** world, past and future. It is pretty complicated in that world now—there are almost a thousand cards. Will this turn people away from the game? I don't think so. People who weren't scared by three hundred cards probably won't be scared by a thousand. A large part of the attraction of the game for me is the feeling of infinite realms to be explored; you can't avoid that feeling now.

Why Ice is Nice

by Skaff Elias

co-designer of ***Magic: The Gathering***—*Ice Age*

With restricted tournament rules, eventually **Magic** players will get a pretty good idea of the best tournament decks. To foster an environment of true competition, we plan to change things a bit every year with a standalone expansion that fundamentally changes the **Magic** environment. *Ice Age* represents the first of these expansions.

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We can now have tournaments limited easily to one expansion. Players will have to re-learn the ropes, and everyone will be on an equal footing for *Ice Age* competitions. Our original goal in designing *Ice Age* was that its tournaments should have *no* restrictions whatever on the kind and number of cards players can use—the intent of the original *Gathering*. . We did not quite succeed, but we came close—and we hope *Ice Age* will work under existing tournament rules without the need for Restricted or Banned lists.

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We are committed to keeping **Magic** fresh, interesting, and competitive year after year, while keeping essentially the same game. Think of each standalone expansion as something between the opening of a new movie and the beginning of the baseball season. We hope that by keeping everyone on their toes (including us) we can take **Magic** a notch above where games have gone before.

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THE POWER OF Fallen Empires

BY JIM LIN

As one of the designers of *Fallen Empires*, I am always interested in hearing what players think of the expansion. Various people have told me that *Fallen Empires* is weak, and not as useful in their decks as previous card sets; others have said that it is too powerful, and killer combinations abound. To a designer, this diversity of opinions is very satisfying; it probably means that *Fallen Empires* is at about the right power level, and it also means that the set's real strengths are not obvious and provide a challenge to the player. My impression is that many people undervalue the cards because they require some sophistication in strategy to use properly. Though I am proud of the fact that I don't believe *Fallen Empires* includes any cards that are degenerately powerful, I've playtested the cards and watched them played enough to be convinced that this set has plenty to add to your deck.

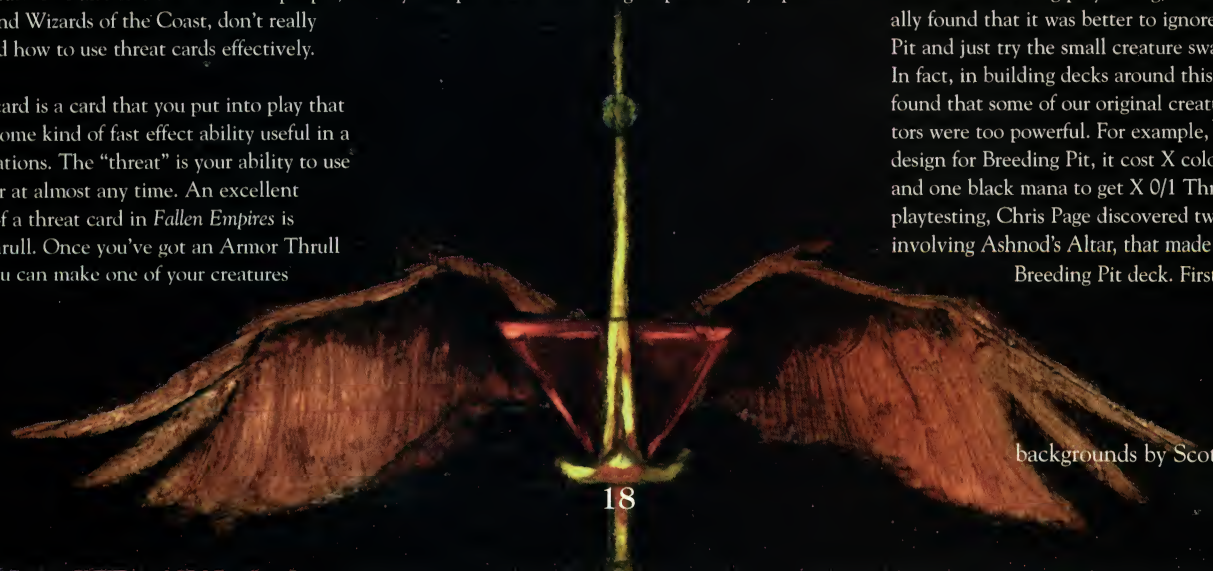
Around Wizards of the Coast, we are running our third office league, the Gamma League, in which each player starts off with one Revised starter deck, plus any four basic lands, and two *Fallen Empires* booster packs. Each player makes a deck of at least forty cards, and then plays the other people in the league for ante. (See the complete Gamma League rules in Steve Conard's article on limited environment play on pg. 65.) Competing in this league, I have seen a lot of *Fallen Empires* cards in play, and one thing I have definitely noticed is the prevalence of what I call the "threat cards." I've also noticed that most people, even around Wizards of the Coast, don't really understand how to use threat cards effectively.

A threat card is a card that you put into play that then has some kind of fast effect ability useful in a lot of situations. The "threat" is your ability to use that power at almost any time. An excellent example of a threat card in *Fallen Empires* is Armor Thrull. Once you've got an Armor Thrull in play, you can make one of your creatures bigger by +1/+2. The important thing to remember is that you can use this power whenever fast effects can be used—in response to spells, for example, or in the middle of creature combat. Most people, however, forget that you can use the Armor Thrull's power at almost any time, and thus fail to make full use of it. Typically, I see the Armor Thrull used as a Holy Strength that blocks little creatures for a little while. First, the player brings in Armor Thrull. On his next turn he checks to see if any of his creatures are worth giving +1/+2. If not, he uses Armor Thrull purely as a 1/3 creature until he summons another creature, and then he decides again whether to sacrifice the Armor Thrull and put the +1/+2 counter on the new creature. Even in these circumstances, Armor Thrull is pretty good, because a combination Holy Strength and 1/3 creature is pretty useful.

However, the key to using Armor Thrull or any threat card properly is to remember that although using the card's power gives you an advantage, the *threat* of that power is also an advantage, and in many cases you get a larger advantage by never actually carrying out your threat. For example, I'll often see someone get a neat creature like Hypnotic Specter out and decide that he wants to protect the creature, so he sacrifices the Armor Thrull for the +1/+2 counter, commenting on how it will be harder to Fireball or Disintegrate the Specter now. If you think about it, however, your Armor Thrull provides just as much protection for your Specter without using its power. If you put the Armor Thrull on the Specter, it takes 4 points of damage to kill it. A Lightning Bolt, for example, would be wasted on it. However, as long as your Armor Thrull remains untapped, it still takes 4 points of damage to kill your Specter. If your opponent is foolish enough to Lightning Bolt your Specter, then you can sacrifice your Armor Thrull in response. Now your opponent has wasted his Lightning Bolt. Even better, if your opponent really wants to kill that Specter and Fireballs it for 4 damage, you're still better off not using the Armor Thrull. If you had used it ahead of time, you'd lose both the Armor Thrull and the Specter. If you hold the Armor Thrull back, you only lose the Specter.

I like to think of my threat cards as a gun pointed at my opponent. Having the gun, loaded but unused, puts me in control, so I don't want to pull the trigger unless it's going to really hurt my opponent. Besides the Armor Thrull, other threat cards in *Fallen Empires* include Aeolipile, Dwarven Armorer, Elven Lyre, Icatian Javelineer, Icatian Priest, Spirit Shield, and Thorn Thallid.

Another theme that runs throughout *Fallen Empires* is creature generation. Each color has at least one card that creates lots of little (0/1 or 1/1) creatures. There are two obvious ways to use lots of little creatures. First, you could try to use your creature generator to support Lord of the Pit or Ebon Prateor by creating lots of little creatures to be eaten. During playtesting, however, we usually found that it was better to ignore Lord of the Pit and just try the small creature swarm strategy. In fact, in building decks around this strategy, we found that some of our original creature generators were too powerful. For example, in the initial design for Breeding Pit, it cost X colorless mana and one black mana to get X 0/1 Thrulls. In playtesting, Chris Page discovered two tricks, both involving Ashnod's Altar, that made a really nasty Breeding Pit deck. First, you used



backgrounds by Scott Kirschner

Dark Rituals to get out an Ashnod's Altar and three or four Thrulls on turn one or two. Then, on the next turn, you sacrificed all of your Thrulls to the Altar and cast another Breeding Pit. This resulted in more than doubling the number of Thrulls you had. Pretty soon, you controlled twenty or thirty Thrulls. Of course, the Thrulls were only 0/1 creatures, so they didn't do much good. At first, we tried cards like Bad Moon to make the Thrulls bigger, but this tended to gum up the deck and was a little too slow. The answer was to use Howl from Beyond and the Ashnod's Altar. When I have seventeen 0/1 Thrulls and I attack with all of them, you are not going to block them all. I sacrifice all my Thrulls, except for one you didn't block, to the Ashnod's Altar and get thirty-two colorless mana. I then cast Howl from Beyond and hit you for 32 points of damage—end of game.

Though the trick of using an Ashnod's Altar to continually double the number of creatures you have is no longer possible, the use of Ashnod's Altar to power a Howl from Beyond demonstrates one key to making swarm decks work. Typically, with a swarm deck, you do well in the beginning because your opponent doesn't have any blockers. Once your opponent gets some blockers, however, things start to go downhill fast, because practically any blocker will kill one of your swarmers without dying itself. Pretty soon you run out of swarmers. You want to somehow make the swarmers that have been blocked and are going to die useful in some fashion. If you have a Howl from Beyond or Rocket Launcher, throwing blocked creatures to the Ashnod's Altar to get lots of mana is one trick. Diamond Valley can give you some free lives for creatures that are going to die anyway. One nice fact about some of the *Fallen Empires* creature generators is that they come built in with things to do with any of the swarmers that get blocked. In green, you can pump up your Thallid Devourer or gain some lives using an Elvish Farmer. In red, Goblin Warrens can be especially nasty because you attack with all of your Goblins. If your opponent blocks some of them, you sacrifice those Goblins to the Goblin Warrens to get some extra Goblins. As an added bonus, the new Goblins are untapped and can be used as blockers. In fact, if you have enough mana, you might as well run all of your Goblins through the Warrens, but remember to do it after the attack!

Alternatively, instead of trying to make use of any swarmers that get blocked, you could just make them really hard to block. Goblin War Drums is an excellent addition to any swarm deck because it means that twice as many of your creatures get through to deal damage to your opponent. In a lot of games involving swarm decks, the swarm player comes really close to killing his opponent before his opponent stabilizes the situation and then comes back to win. Goblin War Drums can be the card to tilt the balance back in favor of the swarm decks.

Another set of cards I find interesting in *Fallen Empires* is the "saboteurs." When we were designing cards, we came up with the idea of creatures that could attack to do something other than damaging your opponent, and we called these creatures saboteurs. Necrite, Mindstab Thrull, and Farrel's Zealot are all saboteurs, and Farrel's Mantle turns any creature into a saboteur. The trick with the saboteurs, of course, is to find a way to get one of them through unblocked. The simplest method is to just have lots of saboteurs, so that your opponent probably can't block all of them. This can get pretty expensive with the Mindstab Thrulls because they're such small creatures, and any that get blocked will probably get killed, but with Necrite or Farrel's Zealot this strategy can work surprisingly well. You can often use an unblocked saboteur to kill the blocker of another saboteur, saving the blocked saboteur. Then during the next combat, you'll still have too many saboteurs to block, and you can do the same thing again. As with the swarming strategy for small creatures, Goblin War Drums can be really valuable by making it that much harder to block your saboteurs. Alternatively, you could use cards like Combat Medic, Elvish Scout, or Maze of Ith to try saving the saboteurs that get blocked.

A slightly more sophisticated method uses creature enchantments like Fear, Flight, or Invisibility to make it hard to block the saboteurs. This works well with the Farrel's Zealot or a creature with Farrel's Mantle on it, but is a little expensive for the Thrull saboteurs. With those, you have to sacrifice the Thrull to get the saboteur effect, and you'll lose the enchantment as well as the saboteur. It is much better to use a card that you won't lose when you lose the saboteur, whether by using its power or because your opponent decides to kill it with a spell. Tawnos's Wand, Dwarven Warriors, or War Barge (if your opponent has any islands) are some obvious cards that combine well with saboteurs. I also think that Goblin Kites works really well with the Thrull saboteurs. A lot of people don't like to use the Kites because you might lose the creature that you turn into a flier, but in the case of the Necrite and Mindstab Thrull, you are planning to sacrifice the creature anyway, so you never get to the coin flip. As a result, Goblin Kites ends up being a pretty cheap way to make your Thrulls unblockable.

The last card I want to talk about is Dwarven Catapult. I have to admit that I was among the many players who looked at the card and decided that it was a poor orphan compared to the other red direct damage spells. After playing with the card some more, however, I have developed a healthy respect for Dwarven Catapult. The key to using Dwarven Catapult is that it is an instant. If you try to use Dwarven Catapult like a sorcery, that is, if you try to kill a lot of the opponent's creatures with your Dwarven Catapult alone, you'll be very frustrated. If your opponent is playing with any reasonable number of creatures, it is really hard to kill many of them. Instead, you want to play Dwarven Catapult during creature combat. During the recent Wizards of the Coast Shareholder Open House, we passed out one Revised starter deck, one *Fallen Empires* booster pack, and any two basic lands to the shareholders and employees. Then we all played against each other. In several games I devastated my opponent with Dwarven Catapult. For example, in some games we both had a few small creatures, but my opponent had one big creature like a Craw Wurm. When he attacked with the Craw Wurm, I would throw a small creature in front of it and then play Dwarven Catapult. This would kill all his small creatures as well as the Craw Wurm, leaving me with a huge creature advantage. In other situations, my opponent would stack up medium and small creatures to block my Craw Wurm. Dwarven Catapult, doing just 1 damage to all his creatures, wiped out all his one-toughness creatures, killing enough of his blockers before damage dealing so that my Craw Wurm killed all the rest of the blockers but still survived. Dwarven Catapult works especially well in combination with creatures with first strike. Your opponent blocks your creature with one that he thinks is large enough to survive the first strike, but with the help of Dwarven Catapult, you kill the blocker and probably some small creatures on the side.

I hope I've given you some ideas for using the *Fallen Empires* cards. I'll leave you with a few cards that I have personally found useful or think are worthy of exploration, but aren't obviously strong to most players: Combat Medic, Elvish Hunter, Icatian Phalanx, Orgg, and Spore Cloud. Of course, that's just my opinion, and you should never trust anyone's opinion blindly. The only way you can really find out is to play more **Magic**!



by Tom Wylie

Murk Dwellers

Two new features in *Duelist #3* generated a lot of controversy among out readers. "Murk Dwellers" delved into the mysteries of upkeep; "At Issue" discussed the fate of a just-summoned Benalish Hero who was attempting to don her Holy Armor before dying at the hands of a Prodigal Sorcerer. In this issue of "Murk Dwellers," Tom Wylie responds to a few of the letters, measuring the true speed of Holy Armor and exposing the dining habits of a Lord of the Pit.

Is Body-checking a Fast Effect?

Convinced upkeep can't be exciting? Raymond Rogers of Bayville, NJ offers a creative analogy for the way Lord of the Pit really works.

"In reference to your 'Murk Dwellers' article on upkeep, I feel your explanation of the upkeep cost of the Lord of the Pit to be inconsistent with the logical reading of the card. The card states you must sacrifice a creature to Lord of the Pit or take 7 points of damage. As stated, this means that there are essentially two upkeep costs: sacrifice a creature or take 7 points of damage. For the card to imply what you have stated, it must read "Sacrifice a creature to Lord of the Pit. If you are unable to sacrifice a creature, take 7 points of damage.

"An appropriate analogy of this would be: I say to you 'Give me five dollars or I will punch you in the face.' If you have a hockey mask on, you couldn't care less if I punch you, therefore you don't have to give me anything. (This is how the card is stated.) However, what [your interpretation says] is this: I have your wallet and say to you 'I'm going to look in your wallet; if I am able to take five dollars, fine, if not, I will punch you in the face.' Now, whether you have a hockey mask on or not is irrelevant because you don't have a choice in the matter.

"If I have a Circle of Protection: Black out (a hockey mask) I shouldn't have to worry about sacrificing anything because the card does not state that I must sacrifice until I am unable to, it just says do it or get whacked. If I want to get whacked, so be it."

This letter is a rather action-packed example of a common question (most people talk about not having to take the final to fail the class). To extend the analogy, the Lord of the Pit isn't offering to punch you in the face. He's simply scooping up any spare livestock, pets, or Atogs you have lying around and munching thoughtfully on them as he pounds your opponent into the dirt. You can scream at him from inside your Circle all you want, but he doesn't care; he's hungry and will gobble up your creatures until they're gone. Only if he runs out of goodies will he decide to come after you (why bite the hand that feeds him?), and if you have a Circle at that point, well, more power to you. The wording is confusing, but since the Lord of the Pit says you "must" sacrifice a creature to it, then you can't turn down the offer. As it turns out, this isn't clear to many other people either, so any new printings of cards such as Lord of the Pit will avoid the use of the word "must" and simply instruct a player to do something.

Responding to At Issue

We received a flood of mail about the last "At Issue" topic, "Responding to Spells." Those who wrote in overwhelmingly favored having the Hero die before the Armor could save her, contrary to the outcome dictated by the current rules. In responses to two of these letters, Tom addresses some more popular interpretations of how timing should work, and how they compare to current rules.

Fast Effects vs. "Slow" Effects

Nathan Hurst in Hollywood, FL espouses the seemingly more intuitive view that enchantments are "slower" than fast effects.

"...Let's examine the problem with one thing clear. According to page 96 and 97 of the Pocket Players' Guide, 'fast effects include instant spells, creature special abilities, and effects generated by permanents in play....[E]ach one takes effect starting with the last [fast] effect announced. Fast effects other than interrupts are resolved last to first.'....Unfortunately the casting of Holy Armor is an enchantment, which is just an ordinary spell. If it were not just a 'slow' effect, then Holy Armor would be cast during battle. Thus said, the poke (being a fast effect) beats the slow effect to the punch."

It's dangerous to think of sorceries, enchantments, and so on as "slow" effects, because they actually resolve just as quickly as fast effects. That they're not fast effects simply means that you're just much more restricted as to when you can play them—namely, during your main phase, not during an attack, and not in response to anything (a non-fast effect spell can only be the first effect in any "chain" of effects). Otherwise, they follow the same timing rules as instants. If Tim pokes in response to Holy Armor, his poke will resolve before the Armor does, but damage resolution doesn't occur until after all pending effects have resolved.

"To illustrate, let us propose another 'fast' effect. Let's say the opponent had cast Lightning Bolt on the Hero. According to the rules as you wish to have them put forth, the player controlling the Hero would have the option of not only casting Holy Armor on the Hero, but then increasing the toughness of the Hero by dumping a point of white mana into the enchantment...."

There's no time to inflate the Armor, actually. Suppose I play Benalish Hero. You can't respond to this by casting Lightning Bolt on the Hero, because she isn't in play yet. There are no responses, so she enters play. Both of us want to play effects now. It's my turn, so I go first. I play Holy Armor on the Benalish Hero. Just as the Hero wasn't in play while we could respond to her summoning, the armor isn't yet in play, so I can't activate it. You respond by casting Lightning Bolt on my poor Hero. Assuming no other fast effects are used, the Lightning Bolt will resolve, and then the Holy Armor will resolve. Once all the fast effects have resolved, it's time for damage

backgrounds by Drew Tucker

prevention, damage redirection, and regeneration. Since it is illegal to power up the Holy Armor at this time, the Hero will become a 1/3 creature with 3 points of damage and will die. The only way to save the Hero once fast effects have resolved is to prevent or redirect the damage using cards like Samite Healer or Guardian Angel, or to regenerate the healer using a card like Death Ward; simply raising the Hero's toughness at that point is illegal. By the time I could power up the Holy Armor, the Hero has died, and she and the Armor are in the graveyard.

"ON YOUR MARKS, GET SET...ANNOUNCE EFFECTS!"

Thaddius Kinzer presents another common view: that the speed of fast effects depends upon the speed of the players announcing them.

"It is my opinion that whether or not the creature dies depends on who speaks first. The rule on the player whose turn it is resolving effects first is for fast effects....[S]ince Holy Armor is an enchantment and not a fast effect, if the opponent has already declared he is going to kill the creature (or said "wait" while he thinks or something), then the creature is already dead before the enchantment can be cast. On the other hand, if you cast the Holy Armor quick enough that he doesn't get a chance to announce his intent, then he can still use the fast effect in response to casting the enchantment, but it's too late and the creature won't die."

Actually, it's not a question of who speaks first; on page 95 of the Pocket Players' Guide, the rules on timing state that "you should never be in a race to see who can announce a spell first. If your opponent is checking with you after every step, or at least moving slowly enough that you can jump in if you want to, you shouldn't ever have to pounce to get a spell cast."

If both players want to play effects once the Hero has entered play, then the active player gets to play the next effect, in this case an enchantment. Much as the opponent might like to poke the Hero first, the rules prohibit him from doing so. Yes, this means that the active player can make the poke be taken back and play Holy Armor (or whatever) even if that wasn't the plan; for this reason, the opponent should make sure the active player is done before poking the Hero.

If the active player specifically states that he is done playing effects after the Hero is summoned and the opponent decides to poke the Hero, the active player can't make the opponent back up, nor can he respond to the poke by casting Holy Armor (only fast effects may be cast in response to other spells or effects).

MORE QUESTIONS ABOUT TIMING

These responses to the Benalish Hero/Prodigal Sorcerer question are just a few examples of the controversy and confusion which the Magic timing rules generate. To help address some of the issues raised by our readers, we've compiled a brief "Timing FAQ" of sorts. While this is by no means an exhaustive exploration of the rules, it should answer some of the more common questions regarding timing.

Q: When can instants and interrupts be played?
A: In general, instants may be played at any time, and may be played in response to any non-interrupt effect. Interrupts may be played at any time, including while other spells are being cast, or while an ability is being used.

Q: How do interrupts resolve?
A: When a spell or ability is played, the controlling player gets the first opportunity to respond to the spell or ability with an interrupt. The other player may then interrupt the original spell or ability (or the controlling player's interrupt), but the other player's interrupt will not resolve if the controlling player chooses to continue interrupting his original spell (or his initial interrupt). Also, once the other player's interrupt has started resolving, the controlling player may no longer interrupt the original spell or ability.

Q: When my opponent interrupts my effect, can I interrupt that to target my effect, or would I have to target his effect?
A: The spell or ability an interrupt "interrupts" (is cast after) is not necessarily the spell or ability the interrupt targets. In other words, assuming an interrupt targets a spell being cast, it can target any spell not yet successfully cast, not just the spell that it is interrupting.

Q: So, what if I cast a Fireball, and interrupt that to Fork it, and my opponent interrupts the Fork to target the Fireball with a Power Sink?
A: Since Fork was cast by the controlling player, the Fork resolves before the Power Sink.

Q: But if the Power Sink had targeted the Fork, it would have resolved before the Fork was cast and countered it?
A: Yes. The example of you interrupting your Fireball to Fork it followed by your opponent Power Sinking the Fireball is the one example of an interrupt resolving after what it interrupts. The only time this happens is when you target "down the chain" of effects and target an effect that you don't control.

Q: Are instants as tangled as that?
A: Instants and non-fast effects resolve in Last In, First Out order (LIFO). Once both players have finished responding to each other's instants, all of the pending instants (referred to as a "batch" of effects) resolve in LIFO order. Once a batch starts resolving, no new effects may be added to the batch until the process has completed. Interrupts, on the other hand, resolve more or less immediately.

Q: If instants resolve in LIFO order, then what happens if I respond to my opponent's Terror by playing Unsummon on the Terror's target?
A: The Unsummon will resolve first, and will remove the creature from play. The Terror will then resolve, but will "fizzle" and not do anything, because its target has left play.

Q: So how are interrupts any different from instants? It seems like I can use both to prevent an effect from happening.
A: The difference is that instants can't actually prevent effects from occurring, but can simply allow you to dodge an effect, whereas interrupts prevent effects from ever happening. If your opponent responds to your Unsummon (an instant) by countering it with an interrupt, then the Terror will bury your creature just fine. If you had successfully used Spell Blast (an interrupt) on the Terror instead, then your creature would have been safe from it.

Q: The rules say I can't sacrifice something that is already on its way to the graveyard, but what exactly does that mean? Can I respond to Shatter by sacrificing its target?
A: The part about "on its way to the graveyard" means that the card has already been destroyed (or buried), or that it has already taken lethal damage. Cards can only ever be on their way to the graveyard during damage prevention, which is when you would have the chance to prevent damage or a destruction effect. So if Shatter is cast on your artifact, the artifact isn't "on its way" yet, and you can respond to the Shatter by sacrificing the artifact. If you had waited for the Shatter to resolve, then the artifact would have been "on its way," and you would not have been able to sacrifice it.

Q: My opponent just powered up his Pestilence to wipe out a bunch of my Saprolings. Do I have time to use Night Soil on them before they leave the graveyard?

A: If a token leaves play, it goes to wherever it was sent (the graveyard, in this case), and then immediately "dissolves" and leaves the game forever. This happens long before a general ability such as Night Soil's can be used.

Q: Suppose my opponent powers up Pestilence to do 14 damage. Luckily, I have a Circle of Protection: Black in play. Do I have to spend fourteen mana to stop all the damage, or only one mana?

A: It depends on how your opponent paid for the Pestilence. Because it has an activation cost, your opponent can power it up all at once, as fourteen 1-point bursts of damage, as two 7-point bursts, or in any similar combination. This is the difference between paying one mana to stop all the damage, or paying fourteen. Your opponent is probably going to power it up as fourteen separate bursts of damage, meaning you'll have to spend fourteen mana.

Q: OK, so my opponent powered it up as fourteen separate bursts. Do I have to regenerate my Drudge Skeletons once, or fourteen times?

A: In the case of fourteen separate bursts, Pestilence does one point of damage each time, forcing your skeletons to regenerate fourteen times. If your opponent decides to power up Pestilence all at once, then your Drudge Skeletons only have to regenerate once.

Q: I'm debating whether to use my Homarid Shaman or Nettling Imp before my opponent attacks, and she just goes ahead and attacks, and starts tapping her creatures. Doesn't she have to let me use fast effects before declaring attackers? And when would I be using them? During the attack?

A: There's a general rule that the turn can't proceed to the next phase until both players are ready, and this applies to beginning the attack as well. The attack phase can't begin until both players are done with effects, so if your opponent talks really fast and attacks, you can make her back up to play fast effects. However, since there is no time for fast effects between start of attack and declaring attackers, you do have to make her back up to her main phase. This means that it's okay for her to play a sorcery or something before the attack actually begins, or to call off the attack entirely, based on what you do. She would still have to attack eventually if you Nettled one of her creatures, of course.

AT ISSUE: TARGETING AND CARD MEMORY

by Dave Pettey

Suppose your Seasinger just took control of your opponent's Aladdin's Ring with an Animate Artifact on it. The next turn your opponent decides to Disenchant the Animate Artifact, not wanting to be pummeled by an 8/8 artifact creature. The Ring is no longer a creature, so should you lose control of it?

The text on the Seasinger card does not explicitly state that you would lose control of the Ring. However, it does refer to the creature as the "target creature." Is the artifact no longer a valid target, forcing the Seasinger to relinquish control of it? Or shall we assume that the Ring, once captured, is no longer being "targeted" by the Seasinger? And if you keep control of the Ring, do you have to leave the Seasinger tapped to retain control? After all, the Seasinger text explains when you lose control of a creature, not when you lose control of an artifact which has ceased to be a creature.



Our recommended resolution is that you retain control of the Ring as long as you continue to "choose not to untap Seasinger as normal during your untap phase." The only time that Seasinger targeted the Ring was when her power was activated and you decided what creature she should grab. Now that she is holding the Ring, the only things that are being continuously monitored are:

1. Has Seasinger left play?
2. Have you lost control of Seasinger?
3. Did Seasinger become untapped?

If any of these three things occur, then you lose control of the card (or token) that was taken by the Seasinger. You do not continue to check whether the card is still a creature, or whether the opponent still controls any islands; these things only need to be checked when the effect resolves (i.e. when you "gain control"). This can be neatly summed up by interpreting the Seasinger's power as "Gain control of a target creature (which is a card or token) if its controller controls at least one island. You lose control of that card or token if Seasinger leaves play..." Perhaps this is in fact a preferable wording, though a bit more cumbersome.

The impetus for this decision is that there should be as little memory and bookkeeping involved with instants as possible. The rules read that a fast effect of a permanent should be played as though it were an instant spell, unless any text relating to the fast effect specifically states otherwise. The confusion as to how the Seasinger should actually operate arises from the "feel" of the Seasinger's effect. If this effect were to come from a non-permanent (i.e. a card in hand), then it would almost certainly be an Enchant Creature card, having the "feel" of Control Magic. Of course, Control Magic does continually check its target to make sure it is still a creature.

It is more appropriate to interpret the Seasinger's effect as an instant spell. The effects of instants shouldn't continually check their targets after they resolve to make sure that the target continues to be valid. For example, imagine the following situation: Your opponent has a Black Knight with Unholy Strength. During your upkeep, you cast Lightning Bolt (an instant) on the Knight, but the opponent manages to prevent a point of the damage with her Samite Healer. At the end of upkeep, the Knight has been dealt 2 points of damage. Your frustration is quickly forgotten, though, when you draw a Rod of Ruin from your library. You cast the Rod, pay three mana, and tap it to finish off the Knight. Certainly your opponent couldn't now use Sleight of Mind to change the Knight's protection from white to protection from red, erasing the damage from the Lightning Bolt. The memory required for instant spells should be kept to a minimum; in this case, the only information to keep track of is the amount of damage that was successfully dealt to the Knight. By the same rationale, once the Seasinger has control of a card or token, we should only need to check the three things that the text tells us to monitor.

The Duelist invites your comments on card memory and its impact on targeting. Does this interpretation create other ambiguous situations? How would the logic of this interpretation affect other cards (e.g. Safe Haven or Life Matrix)? Send your thoughts on these or any other "murky" rules issues to At Issue, c/o The Duelist, PO Box 707, Renton, WA, 98057-0707.

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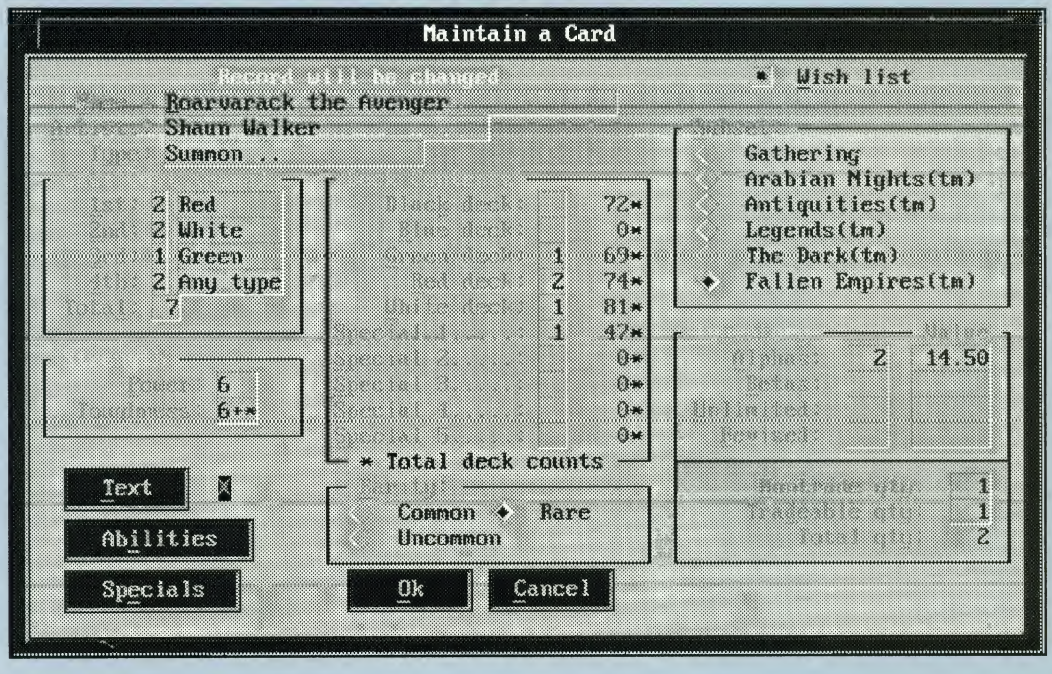
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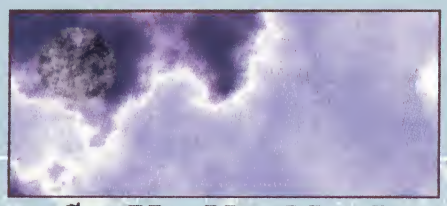
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by Beth Moursund

Sacrificing

FOR FUN & PROFIT

From the lowly Atog to the dreaded Lord of the Pit, a number of Magic™ cards allow or require sacrifices. Some players avoid these cards entirely, feeling that the benefits aren't worth the costs or the risks; they sneer at Atogs and enjoy repeating stories of friends being killed by their own Lord of the Pit. Some of the sacrifice-based cards are, indeed, dangerous to use, and many are useful only in decks built specifically to take advantage of their abilities. But used properly, they can give a great deal of power to the player who dares to play with them.

The rules regarding sacrifices are a source of confusion to many players, so let's take a moment to review them. The key is the definition of a sacrifice. The dictionary defines sacrifice as "the forfeiture of something highly valued for the sake of one considered to have a greater value"; this definition is worth keeping in mind when playing with these cards as a reminder of when to use them, but first we need to remember the definition from the Magic™ rules: *"A sacrifice is a cost that cannot be prevented."*

"A cost..." For convenience, I'm going to refer to "spells" here, but all of this applies equally to non-spell fast effects. All spells in Magic have two parts: a cost and a result. The cost, which is usually some amount of mana, is paid when the spell or effect is announced, but the result doesn't happen until the spell is resolved. Any number of other fast effects may happen in between the announcement and the resolution, and if the target of the spell or effect is removed or becomes invalid before the resolution, the spell or effect "fizzles." Because a sacrifice is a "cost," the card being sacrificed is placed in the graveyard at the time the spell is announced, at the same time that mana for the casting cost drains from your mana pool. Your opponent cannot stop or interfere with this payment by destroying or altering the sacrificial victim, because the card is already gone before your opponent has an opportunity to respond to your spell.

Even if your opponent counters your spell, the costs have already been paid; the sacrifice is gone.

That a sacrifice is a "cost" brings up an important point: costs can only be paid using cards that you control. Just as you can't (under normal circumstances) tap your opponent's lands for mana to cast a spell, you can't sacrifice your opponent's lands or creatures. However, if you manage to take control of one of your opponent's cards, you can sacrifice it, because it is "yours" for as long as you control it. Also, you can't use one payment to satisfy two different costs. If you have two Farmsteads in play and you want to gain life from both, you must pay four white mana, two to each Farmstead. Similarly, if you have two Dark Heart of the Wood cards in play and you want to gain life from both, you must sacrifice two forests, one to each of them. Paying two white mana to cast a Disenchant spell doesn't give you life from the Farmstead, and sacrificing a forest to a Mana Vortex doesn't give you life from the Dark Heart of the Wood.

"...that cannot be prevented." The rest of the definition states that a sacrifice cannot be prevented, period. By anything. It is legal to sacrifice a White Knight to the Lord of the Pit, even though the Knight has Protection from Black; to sacrifice a Consecrated land to the Leviathan, even though Consecrate Land protects the land from any normal destruction; and to feed an artifact to the Atog with a Guardian Beast in play, even though the Beast prevents artifacts from being destroyed. Nothing can stop a sacrifice. Furthermore, creatures which are sacrificed are buried, so they can't be regenerated. Sacrificed creatures can, however, be retrieved from the graveyard later, unless a card states specifically that they are removed from the game entirely.

Now that we've clarified the rules for sacrifices, let's take a look at the cards that use them. For the purposes of strategy, most fall into one of three basic categories: cards that have powerful abilities but, to balance this, require a sacrifice during upkeep or before use; cards that sacrifice themselves when used; and cards that require a sacrifice as a payment to produce some special effect. A few oddballs don't fit any of these, such as Mana Vortex (which forces every player to sacrifice land during upkeep); you can discover their uses yourself.

Cards that have powerful abilities but, to balance this, require a sacrifice. This is the smallest and perhaps most straightforward of the three categories, with cards like Elder Spawn and Yawgmoth Demon. The best-known card of this type is the Lord of the Pit. A flying, 7/7 trampler is enough to make anyone's heart quail...but fail to feed him, and he turns on you with a vengeance. The key to successful use of the Lord of the Pit, as with any card with a potentially dangerous upkeep, is to make sure that you always have the resources available to pay the upkeep—or, if not, that you have a way to destroy the card when it becomes a menace to you. A Hive, Breeding Pit, or other card that produces token creatures will keep a Pitlord happily fed, but be wary of relying on this; a single Disenchant from your opponent could ruin your whole day. For safety, it's best to have a way to destroy him before you run out of other creatures. Swords to Plowshares is won-

backgrounds by David Kimmel

derful for this purpose, because you not only remove the Pitlord but gain 7 life in the process. Various other spells can serve the same purpose, but without the life gain. Best of all is to use one of the cards from the third category, and sacrifice the Pitlord himself to produce another card's special effect. Finally, for amusement value if not for great effectiveness, few strategies can compare with using the Gauntlets of Chaos to gift your opponent with a hungry Lord of the Pit in exchange for some more innocuous creature. This should, of course, be accompanied by lengthy explanations of what a generous, kind-hearted, and philanthropic person you are.

Cards that sacrifice themselves when used. Most lands and many artifacts that use sacrifice fall into this category. In play, these cards can be used much like a sorcery, producing a single effect and going to the graveyard immediately when played. You'll often see Strip Mine played in this way; the player will just show the card, indicate a target land, and drop the Strip Mine in the graveyard. This works because the player whose turn it is has priority casting spells, so the opponent never gets the opportunity to destroy the card after it is played because the card is used immediately. However, unlike a sorcery, these cards also allow you the option of playing them one turn and then just leaving them for use at a later time. You can take advantage of this in several different ways.

One advantage of the "play now, use later" strategy is that you can play the card on any turn when you have extra resources, even if you don't have a target to use it on or don't want to commit to a target yet. For example, cast an Ashnod's Transmogrant or Elven Lyre at the end of a turn when you have a few untapped lands and don't need to save the mana for use in your opponent's turn. If you have no creatures in play at all, then you do run the risk that your opponent will destroy the artifact before you get a chance to use it. To compensate for this, you get the ability to summon a creature and then immediately boost its strength on a later turn, when you might not have had enough mana available to cast the artifact. Even if you do have creatures, leaving the artifact in play rather than using it immediately gives you more options, because you can sacrifice the artifact as a fast effect. This can make things quite difficult for your opponent. If she attacks, you can apply the bonus to whichever blocker would be able to kill a creature. The mere intimidation effect from having one or two of these artifacts ready for use will sometimes keep cautious opponents from attacking, even when the odds would be in their favor. Similarly, when you attack, your opponent must choose blockers without knowing which—if any—of your creatures you'll decide to augment by sacrificing the artifacts. You can just sit back with a smile and wait for your opponent to declare blockers, and then, if necessary, apply the bonuses where they will do the most good.

Some cards that sacrifice themselves for a special effect also have uses that don't require sacrifice. For example, Strip Mine can be tapped for colorless mana, and the various Thrulls can all attack and block like any other creature. Cards of this sort work well in almost anyone's bag of tricks, and the comments above about waiting to use the sacrifice until a critical point apply even more, because the card is doing something useful all the time that it's waiting. The Armor Thrulls, for example, are particularly effective when used as blockers. Because a creature that is blocked remains blocked even if the blocker is removed or destroyed, try blocking a large attacking creature with an Armor Thrull. Since the Thrull is about to become hamburger anyway, sacrifice it to add the Thrull's bonus to another creature before damage is resolved. Similarly, if someone tries to fry your Armor Thrull with a Lightning Bolt, sacrifice the Thrull before the Bolt takes effect. A creature that "has taken lethal damage or is otherwise headed to the graveyard" cannot be sacrificed, but a creature isn't considered to be on the way to the graveyard until damage is actually resolved. Responding to a spell that would destroy a card by sacrificing that card is perfectly legal; the spell, deprived of a target, will just fizzle.

Coverage of this category wouldn't be complete without a mention of the *Fallen Empires*™ "sacrifice" lands. These lands are very similar to basic lands, but have a few crucial differences. They come into play tapped (so you can't normally get mana from them until the following turn), but they give a bonus ability: if you sacrifice the land at the time you tap it, the land provides two mana instead of one. A sacrificed Svyelunite Temple can power a life-saving Counterspell, and a few Dwarven Ruins replacing mountains in a blast deck can get you the mana for a game-ending Fireball that much faster. Of course, this use is not without risk because the land is lost; if that Fireball is countered, you won't have the resources for another of the same size next turn. Another benefit of these lands is that they won't let landwalkers pass unblocked, and won't be destroyed by spells that destroy a type of basic land, like Tsunami and Flashfires; however, beware of Blood Moon, which will turn them all to basic Mountains with no special abilities at all.

Cards that require a sacrifice as a payment to produce some special effect. Unlike the self-sacrificing cards, the cards in this category feed on other cards or tokens to produce their effects, so most can be used over and over. (A card may overlap these two categories; Sword of the Ages, for example, sacrifices itself and any number of creatures.) The key to using these successfully is a good supply of sacrificial victims, along with the right timing.

Consider the Atog. All right, stop snickering! This much-maligned little creature has actually won more than a few games for players who recognize his value. At 1 ❷ for a 1/2 creature, he is about as cost-efficient as other red creatures even without using his special ability; in the first few turns of the game, he makes an effective blocker, giving you time to get out larger creatures. And later in the game? This is where his ability becomes significant. Many artifacts are most useful in the early stages of the game, and less useful later. This is particularly true of mana-supplying artifacts, ranging from Sol Ring to the highly prized Moxes. Though an incredible boon if they come up in your initial hand, these artifacts are nearly worthless later in the game (unless you use a lot of "X" spells) when you have a long row of lands in front of you. The Black Vise is another example: Once your opponent's hand is down to a card or two, the Vise is unlikely to do any more damage for the rest of the game. These no-longer-needed artifacts make prime Atog chow. Token artifacts, like wasps from The Hive, can be built up over several turns, becoming Atog munchies when the opportune moment arrives and the Atog sees a way to slip through enemy lines. Dwarven Warriors or Tawnos's Wand work perfectly for this, because the unaugmented Atog is small enough to be made unblockable. (For a crowning touch, you can even feed the Wand to the Atog.) An opponent faced with an unblockable, 11/12 Atog may decide that it's not such a useless creature after all. (Unless, of course, he has a Fog or similar card up his sleeve…the Atog's bonus expires at the end of the turn. But it wouldn't be a sacrifice if there weren't an element of risk!) A Fallen Angel works just like an Atog, except that she eats creatures instead of artifacts. Because creatures are usually easier to come by than artifacts, though, players who



take a Fallen Angel seriously still laugh at an Atog...until they've been trounced by one.

Those who don't like the risk associated with a one-shot effect like the giant Atog may still enjoy using sacrifice cards that produce a more lasting effect. For example, the Dwarven Weaponsmith can turn an artifact that's no longer needed into a permanent +1/+1 on the creature of your choice. Diamond Valley and Life Chisel each give you life equal to the toughness of a sacrificed creature, and City of Shadows increases its mana-production ability for every creature sacrificed to it. The Weaponsmith and the Chisel can only be used during your upkeep phase, limiting their usefulness a bit, but Diamond Valley and City of Shadows can be used any time that fast effects are legal. All such use-any-time sacrifice effects can take advantage of any spell or effect that destroys a target creature; the creature is doomed anyway, so sacrifice it before the spell resolves and gain a benefit. Similarly, if you're using small, disposable creatures as blockers, you can sacrifice them after blocking and the attacking creature will still be blocked (just as in the example with the Armor Thrull). Goblin Warrens allows the sacrifice of two Goblins to produce three new Goblins; not only can you use it on Goblins serving as disposable blockers, but you even get the fodder right back again with a bonus.

Making the most of your sacrifice. Any card that uses sacrifice, whether of itself or of another card, can be devastating if you combine it with a way to retrieve the sacrifice from the graveyard for re-use. Pair a self-sacrificing artifact, or an artifact-sacrificing card like the Dwarven Weaponsmith, with an Argivian Archaeologist, and you can re-cast and re-sacrifice the artifact every turn. Better yet (but extremely difficult to get into play in a tournament-legal deck), four Revised Edition Nether Shadows will allow you an infinite number of sacrifices during your upkeep phase, because a Shadow must be returned to play from the graveyard during upkeep if it has three other creatures on top of it. With a Life Chisel, this gives you unlimited life; with Ashnod's Altar, unlimited colorless mana (convenient to pump into a Dragon Engine); or with a Rocket Launcher, unlimited damage. Less spectacular but quite a bit of fun, a Preacher or Seasinger can grab your opponent's creatures to provide an extra source of sacrificial victims as well as a high aggravation value. You can also double the benefits of a sacrifice by sacrificing Rukh Eggs for Rukhs or Onulets for life.

Sacrifice is a risky business. The costs can be high, and if your ploy fails, you are left with nothing to show for it. However, for the player bold enough to take the risks, the rewards can be substantial. If you haven't used these cards, try adding a few to the next deck you build. You may surprise yourself.

How many cards use sacrifice? We found seventy-seven, counting everything up through the Fallen Empires *expansion. Not all of these cards were printed using the term "sacrifice," because the pre-Revised Edition version of the rules only defined sacrifice for creatures. After the Revised Edition expanded the definition to include all types of cards, WotC issued errata changing a number of the earlier cards. All of these cards use sacrifice in one way or another.*

WHITE (2)
Heroism
Icatian Moneychanger

BLUE (8)
Elder Spawn
Homarid Spawning Bed
Land Equilibrium
Leviathan
Mana Vortex
Psychic Allergy
Recall
Transmute Artifact

GREEN (9)
Dark Heart of the Wood*
Elvish Farmer
Gaea's Touch
Metamorphosis
Scavenger Folk
Thallid Devourer
Thelonite Druid
Thelonite Monk
Wood Elemental

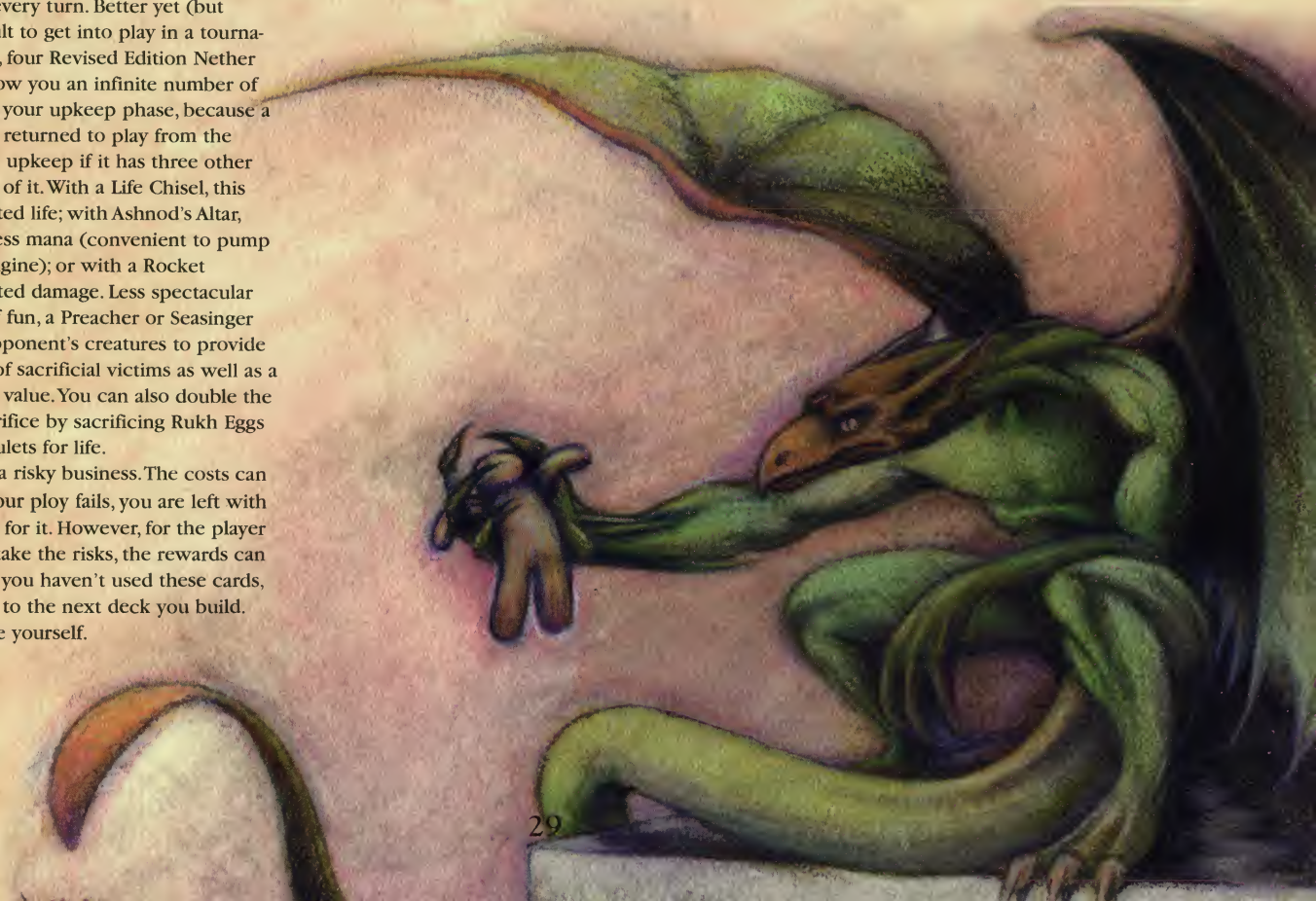
RED (9)
Atog
Dwarven Weaponsmith
Goblin Chirurgeon
Goblin Digging Team
Goblin Grenade
Goblin Warrens
Orc General
Orcish Mechanics
Raiding Party

BLACK (18)
Armor Thrull
Basal Thrull
Dark Heart of the Wood*
Ebon Praetor
Fallen Angel
Gate to Phyrexia
Hell's Caretaker
Horror of Horrors
Lich
Lord of the Pit
Mindstab Thrull
Mold Demon
Necrite
Priest of Yawgmoth
Sacrifice
Soul Exchange
Thrull Retainer
Tourach's Gate
Yawgmoth Demon

LAND (9)
City of Shadows
Diamond Valley
Dwarven Ruins
Ebon Stronghold
Havenwood Battleground
Ruins of Trokair
Safe Haven
Strip Mine
Svyelunite Temple

ARTIFACT (23)
Aeolipile
Ashnod's Altar
Ashnod's Transmogrant
Balm of Restoration
Black Lotus
Bottle of Suleiman
Chaos Orb
Coal Golem
Conch Horn
Coral Helm
Dark Sphere
Delif's Cone
Elven Lyre
Gauntlets of Chaos
Golgothian Sylex
Implements of Sacrifice
Knowledge Vault
Life Chisel
Living Armor
Mirror Universe
Sword of the Ages
Tornod's Crypt
Triassic Egg

** Dark Heart of the Wood is a bi-color enchantment, green and black.*





Excuse Me, Mr. Suitcase?

by Paul Peterson



Now you've done it. You've got a complete collection of every Magic™ card ever made. You need a small trailer truck to cart around your commons. You've got nine or ten great concept decks with names like "I Wouldn't Stand in Front of That If I Were You" and "Public Library Offenders." You play with Mr. Suitcase and a couple of other friends all the time (in that room he wallpapered with Atogs), and you play with lots of people at conventions. You carry little boxes everywhere, and are ready to play anyone on a moment's notice…but something is wrong. Some of your friends are just not all that fanatical about Magic. Some of them don't even (shudder) own any cards. It's not that they aren't interested in the game; they're just unable or unwilling to invest the time and money necessary to reach your playing level.

What can you do to encourage your friends to play? Well, you could just give them a bunch of cards, but when you suggested that they seemed leery, muttering something about "you can't own just a few Magic cards."

As usual, Mr. Suitcase has the answer. When you were still new to Magic, with just a starter deck and a few boosters to your name, Mr. Suitcase still managed to make the game fun. He came up with ways of playing that kept you from having to go out and buy a ton of cards.

Mr. Suitcase's first idea was to try playing with just his cards. After all, only one person needs a board and pieces to play checkers, and he certainly had enough cards for quite a few people to play with. There are several ways you can go about playing with your friends like this. The simplest, of course, is to loan one of your decks to a friend. This way you are both happy. You get to pit your decks against each other to see which one is best, and you will also learn a lot about your various decks' weaknesses. Your friend gets to play and have fun without buying any cards, and also has a good chance of winning against you (unless you continually give him your worst deck).



You could also try letting your friends construct decks from your extra cards. This way, they not only get to play, but they also get the thrill of constructing decks (with your expert help). Some of your friends may think that they need a lot of the powerful rare cards to stand a chance of winning. You can show them how to construct decks out of all those extra common cards you have that will beat many tournament decks. You get the challenge of playing against new decks, and if you're really nice, you might even keep the decks around for your friends to use whenever they want to play. Then they can even capture the joy of testing and modifying "their" decks over time by continually improving them.

There are also other ways that you and your friends can play together. For example, you can introduce them to one of the Magic variants that uses just one deck. The simplest one-deck variant uses a deck as a common draw pile, and then the players share a common discard pile. This method works very well because both players draw on the same resources, giving each a fairly even chance of winning. Game play, not deck construction, will swing the close games. Make sure, however, that you do not play this type of game with decks that rely too heavily on only a few cards to win, or else the game can become a lottery. ("Oh, you got the Channel this game. I guess you win.")

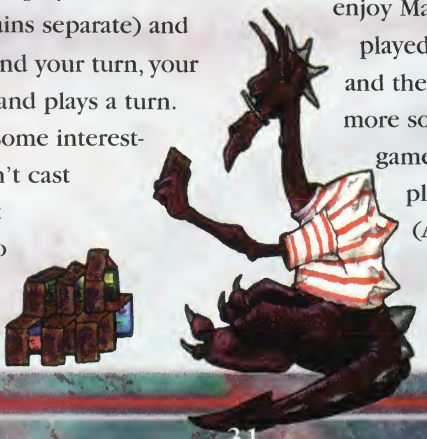
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This method can also work very well for a multi-player game. This, however, requires a considerably larger deck, so that you don't run out of cards with everyone drawing from the same deck. You will probably have to put a new deck together, which by now should be fairly simple for you. Just pull out those boxes upon boxes of commons that are keeping you from parking your car in the garage properly (and you thought they'd only make good packing material). These cards will form the basis of the deck. Choosing which colors to use shouldn't be too much of a problem. You can play with as many or as few colors as you want, because everyone is going to be drawing from the same pile. More colors will make the games take longer, and may bring a slightly higher element of chance to the game as players wait for the proper land. Just remember to use a fairly equal number of cards in each color, and use about 35% to 40% land. Commons from various expansions will add some flavor to the mix, as most players haven't seen many of them. For more spice, toss in a bunch of uncommon and rare cards from the basic set and various expansions. These are often interesting and complex cards, and should be fun to play when they come up. An option for this type of play is to put only one of each card in the deck (other than land, of course). If each card is unique, then its value in the game is greatly increased. This also adds much more strategy to the game—if you get the only Fireball, when is the best time to play it? Should you use it on the War Mammoth that has been damaging you, or save it until you have more mana to hurt a player?



Another interesting single-deck variation (learned from a famous juggler) is to have both players share a common hand of cards. At the beginning of the game, you lay out seven cards face up on the table. When your turn comes, you treat the cards on the table as your hand. You draw a card and add it to the hand. Then you can play a land out of the hand into your territory (which remains separate) and continue playing as normal. When you end your turn, your opponent then gets control of the hand and plays a turn. This method is a lot of fun and leads to some interesting situations, especially because you can't cast any spells out of the hand (including fast effects) during your opponent's turn. Do you summon that creature that you can use, or cast the other spell that is useless to you, but could be devastating if it passes to your opponent? This method is also a good way to play with beginning players. Everything is done out in the open, making it very easy to explain exactly what you are doing and the reasons behind each move. This variation is also fun for more advanced players, and even the most experienced player will need time to master many of the strategies (except Mr. Suitcase, of course).



All of these variations are great, but your friends might not want to play with your cards, and they may feel as though they cannot compete with you on an even footing without purchasing suitcases of their own. In this case, your best option is probably to create a new play environment. You and your friends can go and buy some starter decks and a few booster packs, and play with just those. You can strip the decks down to whatever level you wish, and play each other with just those cards. (You can even reuse the "Mr. Suitcase" article in *Duelist* #2 to help tune up those starter decks.) You could also try instituting some way of drafting these cards so that each player has a chance at all of the cards in the pool. In either case, you probably want to disallow trading, as trading can unfairly unbalance a limited card pool very quickly. (If one player manages to trade for all of the Fireballs, Lightning Bolts, and Disintegrates, then that player's deck will probably be much more powerful than the others, no matter what he gave away in trade.) Playing for ante, though, might be acceptable, and can create an element of change in the decks without destroying the power levels. The best thing about choosing to limit your playing environment is that all of the players will be starting out with relatively equal decks. Most importantly, your friends will be able to play Magic with you for a very small investment, and still have a good chance of winning.

You don't have to pour out large sums of money to enjoy Magic. All of these Magic variations can be played with only a small pool of cards to draw on, and they will be just as enjoyable (and probably more so) if a Mox never shows up in any of the games. More importantly, they will allow you to play with your friends on an even footing. (And they won't even have to buy a suitcase.)

a Magic solitaire variation

Mana Maze

Two people can play a traditional **Magic**™ duel, and three or more can play any number of multi-player variants, but what do you do if your only company is your **Magic** cards? People unable to find competitors have refused to let this stop them from playing. Creative inspiration has led to the evolution of solitaire **Magic**.

Most solitaire variants mimic a two-player duel, with one player playing both sides. Other versions pit the player against a pre-set, standing "phantom" opponent. These types are interesting, but the solitaire version offered here is a bit different. To mix the essence of traditional solitaire with a flavor of **Magic**, the "Mana Maze" solitaire variant requires a slightly different set of rules.

Redefining the Rules

The object of the game is variable. As described below, you might have to destroy a particular card in play, or remove all the cards on the layout from play without running out of life points.

Mana Maze alters the following basic game concepts:

In play: In normal **Magic**, a card is considered "in play" as soon as its casting is resolved. In Mana Maze, cards are stacked as in traditional solitaire, and are brought into play by being exposed. That is, if a card is in the game and is not covered by any other card, it is considered in play. Cards in play are "active" or "inactive."

Active: Active cards are all permanents that can exist independently of other cards: creatures, artifacts, land, and general enchantments (that is, any enchantment that can stand alone and need not be cast on something else). An active card is considered to enter play "pre-cast"—its abilities can be used freely without paying the casting cost. Treat active cards like any cast permanent in a normal **Magic** game. Any activation costs must still be paid. A newly exposed Prodigal Sorcerer, for example, may immediately poke for its one point of damage, but you must tap it to do so.

Passive: Passive cards include the following: sorceries, instants, and interrupts, as well as enchantments that must be cast on creatures, artifacts, land, or enchantments. A passive card comes into play uncast; you still must cast it in order to use it. However, passive cards are still in play and may be targeted by spells. For instance, this allows a Northern Paladin to destroy a passive Terror. The casting of passive cards follows all normal **Magic** rules, requiring appropriate mana and an available target in play. You may be a target yourself if the spell can target players. Also, for game purposes, when an enchantment is placed on another card, both cards are still considered exposed and in play. Either card may be the target of a spell.

Out of play: The graveyard starts the game empty. All cards that leave play, as explained below, are considered to have gone to the graveyard unless otherwise specified. You may re-cast any card returned to your "hand" if you have the appropriate mana (and a target for targeted spells), but it is out of play for game purposes until re-cast. If a card is brought back into play by recasting or by another card (such as Animate Dead or Regrowth), place it on top of any exposed card, putting the newly covered card out of play.

Owner/Controller/Caster: Cards that use any of these terms refer to you, the player.

Opponent: Effects that target an "opponent" have no effect in Mana Maze.

Life points: In Mana Maze you start with only one life point. If at any time your life point total falls to zero or below, you die instantly and lose the game.

Mana burn: The final step before the game ends is clearing the mana pool. If you have any mana remaining in your mana pool, you suffer one point of mana burn for every leftover point of mana. If mana burn reduces you to zero life points, you lose the game.

Getting Rid of Cards In Play

In Mana Maze, cards can be removed in five different ways:

1) Tapping a card: Whenever a card is tapped, it is destroyed and sent to the graveyard. Any effect from tapping occurs before the card is removed from play. For instance, tapping a Mountain would add one red mana to your mana pool and would remove the Mountain from play.

2) Casting a spell: If a spell is cast (with a proper target and a paid cost), it is removed from play and put into the graveyard unless otherwise specified. The effect of the spell occurs before

Building a Mana Maze Solitaire Deck

Just as in the basic **Magic** *game, the key to success in Mana Maze is deck construction. You want to create a deck that is challenging, yet not so much so that winning becomes impossible. Because the rules work differently, several cards have altered functions (a Paralyze destroys creatures), whereas others become pointless (a Royal Assassin's power is redundant). Always keep possible card alterations in mind.*

When creating a deck, here are some factors to think about:

Colors: *As you begin playing Mana Maze, try using all five colors. A five-color deck is the easiest type of deck to build and the most varied in play.*

Mana: *The mana mix is roughly the same as in a normal game (30% to 40%). The balance for each color should be determined by how many passive cards and cards with colored activation costs you have in each color. If you find yourself always short or flush with mana, change the mix accordingly.*

Creatures: *Creatures are an important part of Mana Maze and will typically make up at least a quarter of your deck. Remember to add a significant number of creatures with special abilities, as they tend to make the game more fun.*

Artifacts: *These add some spice to the game but are not needed in quantity (unless, of course, you're designing an artifact deck).*

General enchantments: *These don't tap and aren't cast, so they are the hardest cards to get rid of. Use enchantments that have an impact, like Pestilence or Mana Flare, and keep them down to a handful.*

Passive cards: *Active cards (permanents) tend to be the obstacles in the puzzle,*

Solitaire Rules

by Mark Rosewater (with help from Gene Rosewater)

the card leaves play. Casting a Healing Salve, for instance, would give you 3 life and remove the Healing Salve from play.

3) Destroying a card: The destruction of a card removes it from play and puts it in the graveyard unless otherwise specified. For instance, casting Disenchant on an Iron Star would remove both the Disenchant and Iron Star from play.

4) Killing a creature: If a creature is destroyed by any means normally available in **Magic** (damage equal to toughness, reduction of toughness to zero, etc.), it is removed from play and sent to the graveyard unless otherwise specified. Casting a Lightning Bolt on a Hill Giant would remove both the Hill Giant (having taken 3 damage) and the Lightning Bolt from play.

5) Sacrificing a card: Whenever a card is sacrificed, it goes to the graveyard unless the card says otherwise. Any effect from the sacrifice occurs before the card is removed from play. For example, sacrificing Gaea's Touch would add two green mana to your mana pool and would remove the Gaea's Touch from play.

Getting Started

Now it's time to start a game. First, build a Mana Maze solitaire deck. (See the accompanying sidebar, "Building a Mana Maze Solitaire Deck.") Then decide what kind of Mana Maze game to play, as follows:

Layout: As in traditional solitaire, the cards are laid out in a pattern. With sixty cards, there are several layouts to choose from.

- Six piles (ten cards each), no hand
- Seven piles (seven cards each), eleven-card hand
- Eight piles (six cards each), twelve-card hand
- Eight piles (half seven cards, half eight), no hand
- Nine piles (five cards each), fifteen-card hand
- Nine piles (all with seven except three with six), no hand
- Ten piles (six cards each), no hand
- Pyramid style (with base of eight exposed cards), twenty-four-card hand

When a layout includes a "hand," that simply means that you have extra cards left over to thumb through, one or three cards at a time, to break logjams. This Mana Maze "hand" is not to be confused with the **Magic** "hand" that a card goes to if Unsummoned.

Open or closed: In an open game, all cards are laid out face-up at the start. The open game is less prone to luck and therefore requires more thought. In a closed game, only the top card of each pile is visible. This takes a lot of pressure off, because you don't have to take all the extra data into account. As a rule of thumb, an open game is best for those who play to win, and a closed game is best for those who play just to have fun.

Goal: Many goals are possible. The following are just a few potential goals.

- **Destroying a particular card:** This is the simplest goal. Put one or more cards in your deck and then find and remove them. The more targets you have, the harder the game will be. If you use multiple targets, it's fun to pick cards that fit a particular theme—for example, one flier from each color.
- **Destroy all the cards:** Simply put, win by destroying everything. This is the hardest variation, as it requires the careful matching of all your resources so as not to strand yourself with a card that you have no way to get rid of. You should play this variation open-handed, because you will need all the information you can get.
- **Get to a particular life total:** This variation requires that you pepper the deck with lots of cards that give and take life. The goal is to get to the life-givers and reach a certain life total (such as twenty).

Any goal is fine, as long as it requires you to work through the cards to accomplish it. You can define any objective, such as getting seven blue cards in your hand, but remember to build your deck to make such a goal possible.

One Final Word

If you're winning too easily, throw a few curves into your game: Add some big creatures to your deck, play a closed hand, or make the goal destroying all the cards. If you're getting frustrated, check your deck. It is possible to create an unwinnable game.

The fun of Mana Maze depends on you. A Mana Maze game will only be as challenging as the deck you construct, the layout you choose, and the goal you define.

Try your hand at Mana Maze solitaire with the Mana Maze puzzle in this issue's installment of "Magic: The Puzzling."

and passive cards provide most of the housecleaning needed. This means that your passive cards should be close in number to your active cards. Also, try to include a lot of passive cards that destroy other types of cards (Terror, Disenchant, Shatter), because these provide the nuts and bolts of Mana Maze.

***Healing/damaging cards:** These cards can be left out entirely, but if you do use them, try to balance the deck with an equal number of healing and damaging cards.*

***Other tips:** Make sure every card can be destroyed by at least two other cards in the deck. Also, throw in three or four spells that provide mana in some way, such as Llanowar Elves or Sacrifice.*

When creating your first deck, here is a good checklist to follow:

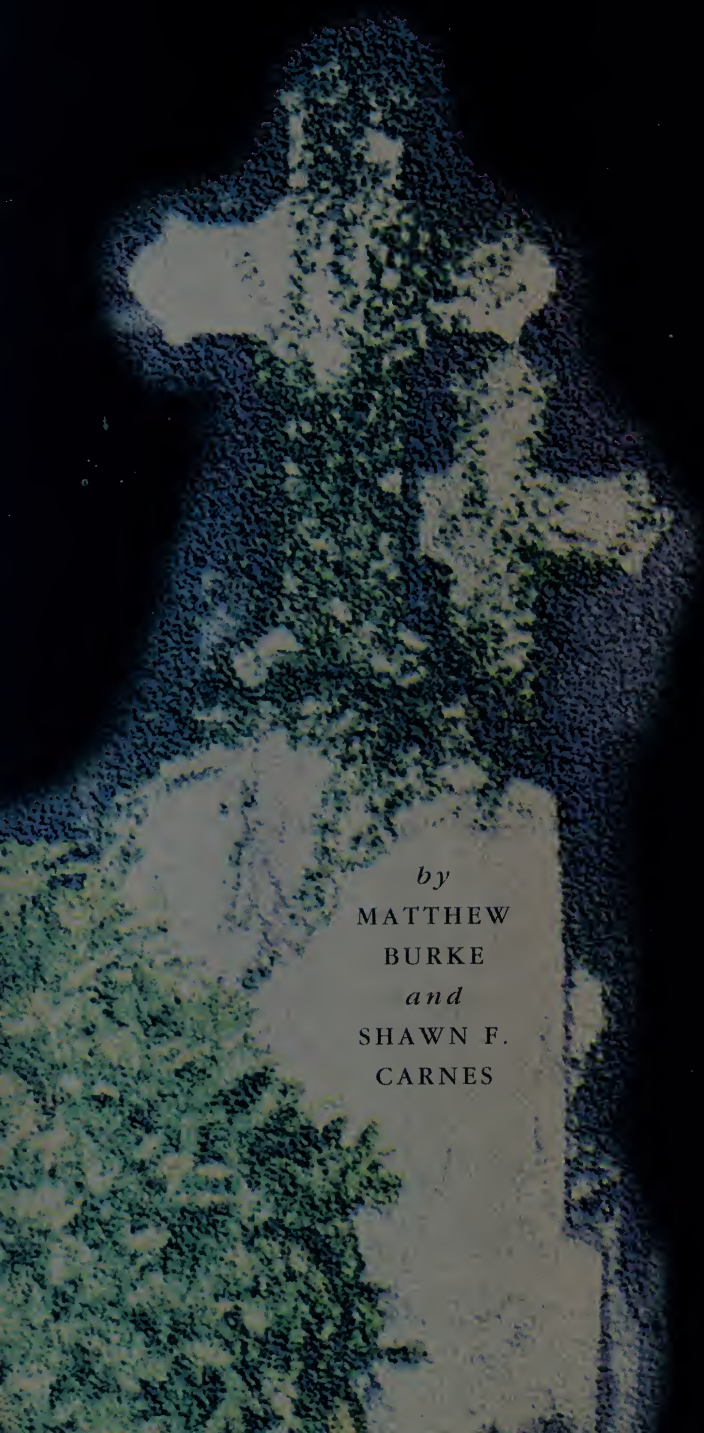
- *Four of each type of basic land (twenty cards).*
- *Three creatures from each color. One creature should have a toughness of 3 or greater, and the other two should have a toughness of 1 or 2. Make sure at least one of these creatures has a special ability, such as the "poke" of the Prodigal Sorcerer (fifteen cards).*
- *Four spells of each color. Make sure at least two of each color can be used to destroy another type of card (twenty cards).*
- *Five artifacts. Make at least two of them creatures, and throw in at least one artifact that provides mana (five cards).*

Backgrounds by Quinton Hoover

A War of Ages

A Chapter in Darkness Unveiled

A Tome of Secrets for Players of Jyhad



by
MATTHEW
BURKE
and
SHAWN F.
CARNES

Darkness Unveiled is the title of Wizards of the Coast's long-awaited Pocket Players' Guide for Jyhad™ (soon to be re-released as *Vampire: The Eternal Struggle*™). The book offers new strategies of play, suggestions for constructing decks by Clan or Discipline, strategy tips on using vampires, and guidelines for going beyond the raw mechanics of the game by using storytelling techniques. The cover features the artistry of Dave McKean, and the interior is graced with new illustrations from some of Jyhad's most talented artists. Not only does the book serve as the definitive reference for players of Jyhad, it also makes an excellent companion to White Wolf Game Studio's guide to the game, *The Eternal Struggle*.

Darkness Unveiled will be released in August of 1995. Until then, we can but part the curtain slightly...

Gentle Reader,

The Jyhad knows neither remorse nor pity for our kind. Thus has it always been—vampires of every generation have been destroyed. The beginnings of this unholy war can be traced as far back as the creation of the First City. The endless struggle has been responsible for both the downfall of civilizations and, ironically, their prosperity. Some of the grandest cities of Europe survived the many wars and plagues of history only because of a Methuselah's devotion to her herd...and her minions. Though the names and faces of those involved in the war of ages may change over the centuries, two constants remain—bloodshed and conspiracy. The Jyhad is a vicious circle of greed, a dark opera performed on the stages of time, brutally repeating its arias of murder, sabotage, and betrayal.

Yet the truth is even more sinister. The Jyhad is only one scene on the stage—it is not the opera itself. There are many secrets of the Jyhad, and, as you will see, one of our kind has seen what lies waiting offstage. For that he paid dearly.

I submit to you, my friend, three pieces of correspondence I happened upon while sifting through the rubble of a foolish Kindred's haven. They relate the discoveries of Merrill, a magus of Clan Tremere. The first letter relates at some length an event in history that assisted in shaping the Jyhad into its present incarnation: the Convention of Thorns. The second, written by Sarah, Merrill's progeny, describes the mannerisms of the vampire in today's society. In the final epistle, Merrill replies with some comments about what the Jyhad promises for the future. Good reading...

—Saphra

backgrounds by Amy Weber

The Jyhad Variants

Below are three variants designed to present new and intriguing ways to play Jyhad. The Convention of Thorns shows the struggle for power at the birth of the Camarilla. Bourbon Street presents players with a tragic mood and theme for the game. In Gehenna, the last variant, each player must work desperately to secure victory as resources and minions are devoured by the hunger of the most ancient of vampires, the Antediluvians. As with any set of variants, all of the rules here are optional.

Dearest Sarah,

I am delighted that you have sent me correspondence! I knew that it was only a matter of time before you came to me with questions about your research. Tracing the history of the Jyhad is a difficult task at best, but I am glad you have finally decided to turn to me for guidance. Any concerns I may have had about your ability to complete this assignment have been dispelled.

No one is truly immune from the Jyhad. We are part of it, mere puppets of the Methuselahs who have formed Kindred society as we know it. The endless battle among the ancient ones has continued for centuries, even long before my Embrace. The war's corrupting touch has tainted every aspect of vampiric and mortal society. The puppet masters who pull our strings hide in shadows, and we desperately tug at the strings. Over time, they have learned to pull those strings tighter and tighter. Although we may be aware of the ones who control us, there is little we can do to stop their cruel machinations.

Legacy of Darkness

The Legacy of Darkness is a simple variant Jyhad players can use with the Convention of Thorns, Bourbon Street, and Gehenna variants, or with the standard rules. This rule lets games unfold at a furious pace.

A vampire's bleeding damage equals her blood capacity divided by two (rounded up). Therefore, a 9 or 10 capacity vampire could bleed for 5 points of damage.

Bleeding Chart

Blood Capacity	*Bleeding Damage*
11-12**	*6*
9-10	*5*
7-8	*4*
5-6	*3*
3-4	*2*
1-2	*1*

** Vampires may only reach this blood capacity (and above) with master skill cards.*

Treat any cards that refer to a base bleed as added bleed damage. *Example:* Pulse of the Canaille gives a vampire a base bleed of 3 for the remainder of the game. In this variant, the card gives a vampire +3 to his bleed.

Players will find that the bleeding score of allies, such as Thadius Zho, are now far less powerful when compared to the bleeding score of most vampires. After all, most allies are but mere mortals.

Convention of Thorns

In the Convention of Thorns variant, players must work quickly to control their vampires and bleed their opponents. Combat is brutal and blood is scarce as the clans contend with sword and scepter to determine who shall control the fledgling sect known as the Camarilla.

As I said earlier, Sarah, the Jyhad has raged for centuries. One particularly vicious period was the Inquisition, the time when the Camarilla first came into existence. We take our roles in modern Kindred society for granted, yet there was a time when our kind lived openly among the mortals. We held great sway over their daily lives. The mortals, however, became jealous of our great powers and tried to destroy us. They rooted us out of our havens and burned us with the purging fires of the Inquisition. They might have succeeded ,if not for the first great conclave: the Convention of Thorns.

The Convention was a blessing to us as our kind swayed precariously between salvation and destruction. The Methuselahs fought to stave off annihilation. They walked among us as doting parents would lead their children, but we were too ignorant to understand the significance of this until too late. Finally, when the conclave was called, seven Clans answered and settled their differences to form the Camarilla.

The subsequent birth of the Camarilla marked the birth of opportunity as well. Kindred from all seven Clans fought to gain positions of power in the new order. As a result, conflict and intrigue were commonplace. Not even the Methuselahs were exempt from the lust for power. I think they knew all too well that the existence of such an organized group would make it far easier to control its members. Only when our society was firmly in place did the Methuselahs return to the shadows to begin a new chapter in their eternal war...and the fate of all our kind.

I hope what little information I've given you will aid you in your research.

Pax vobiscum,
Merrill

Rule 1 — Flames of the Inquisition

Each player starts with 20 pool instead of the normal 30.

The Inquisition made it dangerous for a Methuselah to gain firm control over mortal society or influence over its faculties. The Church had become quite proficient in discovering and purging entire bloodlines of vampires. As a result, the Methuselahs were compelled to release their hold over humanity for a time.

— Saphra

Rule 2 — The Law of Arms

Players may include only five types of equipment cards in a deck: Stake, Bastard Sword, Ivory Bow, Sengir Dagger, and Soul Gem of Etrius.

Rule 3 — Predominance Most Fair

The influence phase and the minion phase are switched. Therefore, a player may bring a minion into the active region during the influence phase and have her perform an action during the upcoming minion phase.

If the Methuselahs were to have any hope of controlling the Camarilla, they needed to take immediate steps before the powerful vampires within the society became aware of their plots. The Methuselahs spurred many younger vampires to seize the moment and destroy those who would oppose them in their goals. Perhaps an ambitious Kindred would desire to be a Justicar or perhaps a member in a Primogen council. In truth, these vampires were only thwarting the machinations of other Methuselahs who, in turn, were working to control others in the Camarilla.

— Saphra

Rule 4 — Enmity For Thy Kinsman

During the combat phase, a vampire gains +1 when engaged with a vampire from a rival clan. The Gangrel are exempt from this clan rivalry—their neutral, almost apathetic view of the formation of the Camarilla shielded them from the hostilities within the organization. Although no minions have an advantage against the Gangrel, neither do the Gangrel receive any bonuses when engaged in combat. The clan rivalry is as follows:

Brujah — Ventrue
Malkavian — Tremere
Nosferatu — Toreador
Caitiff — Primogen, Prince, and Justicar

Although the seven clans agreed to settle their differences when the Camarilla was created, their new society did, in truth, only amplify them. The Brujah became an even more contemptible lot in the eyes of the Ventrue, and the Malkavians did everything they could to discredit the fledgling Tremere clan.

—Saphra

Bourbon Street

The Bourbon Street variant is designed to convey some of the tragedy of the vampire and focuses on the deadly game of Machiavellian politics within the Camarilla.

Dear M.,

Thanks for dropping me a line. As you've probably noticed from the postmark, I'm in the lovely city of Chicago. I'm finding my visit to really be one of healing. After Samuel's murder, Seattle became a prison to me. I can barely describe how much his death affected me. I find existence is unbearable for me when I'm alone. For a time, I entertained thoughts of joining him. Don't worry—I've decided against throwing myself on the funeral pyre. Although I know that one day my dear Samuel will be nothing more than a passing memory, I will always miss him.

I must thank you for your insight into the Convention of Thorns. It's unfortunate there's so little material to be found about the event. I'd love to know who or what your sources are, but I'm sure you'll keep that little secret to yourself, hmm?

Oh, by the way, I personally think your belief that we're all puppets enacting some great performance of the Methuselahs is ridiculous. They've been dead for a long time, my dear. The Jyhad is a product of greedy elders and nothing more. Do you really believe we have so little freedom? Do you believe that the old tale of Gehenna is a prophecy of the future rather than mere fiction? Really, my dear...

As you've requested, I've collected some data from what books and essays I could find that openly discuss the Jyhad. Fortunately, I was able to gain access to the Chicago chantry's extensive library. What I found was interesting as well as puzzling.

Like a viper, the Jyhad has, over certain periods of history, shed its skin to take on a new guise. As you know, during the Dark Ages, the Jyhad was fought with tooth and nail for all mortals to see. But as the centuries progressed and mortals opted for a more "civilized" demeanor, the Jyhad followed suit. It is unusual today to see blood-starved, maniacal Jyhad minions plowing their way through the ranks of the undead. Most of our kind seem to find it more congenial to wage their petty wars with sharp tongues and shrewd remarks.



Ironically, though, although the Jyhad has transformed over time, its brutality has not. In fact, my research indicates that it's become much worse. No surprise, really. It seems as though anyone is willing to kill the Prince of a city these days.

Anyway, I will write you with more detailed findings in a few weeks.

My thoughts are with you,
Sarah

Rule 1 — The Eternal Elysium

No weapon cards are allowed.

Rule 2 — The Oldest Game

The voting scale is increased by 1. Therefore all vampires are eligible to vote regardless of their social standing. The voting scale is as follows:

Justicar — 4 votes
Prince — 3 votes
Primogen — 2 votes
Any other vampire — 1 vote

Rule 3 — The Price of Power

When a Methuselah loses a political action, if he has played extra political cards to receive extra votes, he loses one blood counter from his pool for each political card he has played. If the Methuselah was the one who called the vote, he loses an additional blood counter.

Example: Richard taps one of his vampires and announces that his vampire is calling a vote. He plays the political card accordingly. Voting occurs, and Richard plays three extra political cards to gain three extra votes. Lily plays four extra political cards and adds the votes from her ready Prince and Justicar. Richard loses the vote, so he must throw a total of four blood counters from his pool into the blood bank (three for the three cards he played, plus one because Richard called the vote).

Rule 4 — Passionate Vengeance

Hand damage equals a vampire's blood capacity divided by 2 (rounded up). Therefore, a 9 or 10 capacity vampire could do 5 points of hand damage.

Blood Capacity	*Bleeding Damage*
11-12**	*6*
9-10	*5*
7-8	*4*
5-6	*3*
3-4	*2*
1-2	*1*

** Vampires may only reach this blood capacity (and above) with master skill cards.*

Treat any cards that refer to a base hand damage as added hand damage. Example: Angus the Unruled is a 10-capacity vampire who deals 2 hand damage. In this variant, he can strike for 7 points of hand damage!

Rule 5 — Coteries

Mortals have traditionally characterized vampires as vile monsters capable only of wanton destruction, without pity for their human victims. Though this may be an accurate assessment with some less ethical Kindred, vampires are more beings of great passion who express love and hate with equal vehemence. When one vampire has wronged another, there can be lethal consequences, not only from the vampire in question, but from any friends or associates she may have.

—Saphra

During your influence phase, you may place a newly-active vampire on another vampire in your active region. No more than two vampires may be placed together. These two form a coterie and have the following special abilities:

1) Both vampires may perform a bleeding action together. Add their bleeding scores. Any action modifier card that gives a bonus to bleeding applies only to the vampire on which it is played; the card does not affect both. However, any action modifier card that gives a bonus to stealth affects both vampires.

If the bleeding action is blocked, the blocking Methuselah chooses

which acting vampire her blocker will oppose. Only one vampire from the coterie can enter combat (unless you have Hidden Lurker in your hand).

2) A vampire may feed on the other vampire in her coterie as a hunting action.

3) If one of the vampires has been burned or sent to torpor, the surviving vampire may take a directed action to attack the minion who burned the vampire or brought her to torpor.

A vampire is, by definition, a creature of perpetual loneliness. To this end, vampires desperately seek the company of their kind. They gather together, forming extended families numbering anywhere from two to twenty. Within the Camarilla, vampires refer to these ensembles as coteries.

—Saphra

Gehenna

Gehenna is the grievous name vampires have given to the night when the Antediluvians, the first Children of Caine, will rise from their slumber and devour the vampire race.

Dearest Sarah,

I am sorry to hear of Samuel's demise. There is nothing more terrible than the death of a loved one, particularly among our kind. His death shall be felt by all our clan.

As I have extended this sympathy to you, perhaps you may then return some slight sympathy to me. Do not so readily scoff at the rumors of Gehenna. I know them to be true. I know that there will be a time when the Antediluvians will rise to devour us all. They will start with the youngest and work their way back to Caine, the progenitor of the vampire race. In the face of that, our friendship would be little more than an ephemeral diversion, and I would so hate for that to be the case.

The Jyhad that will rage during Gehenna will be beyond the scope of the Methuselahs. The Book of Nod tells that only a few will survive, but many Methuselahs believe that those vampires who do remain will sit by Caine's side. No doubt each Methuselah will destroy any vampire who deters him from this goal. Perhaps herein lies the secret of the Jyhad: The Methuselahs are afraid of us. If vampire society ever united and harnessed its power, it could destroy the Methuselahs in short order. So the Methuselahs work not only to keep us divided, but use us to destroy each other in order to improve their chances of surviving Gehenna. For all their malicious scheming, I liken them to nothing more than frightened children.

Of course, there are those who would work quickly to refute my theory, and the Methuselahs almost certainly would. However, if the Methuselahs are indeed frightened, and thereby vulnerable, vampire society must consolidate its power, find them, and execute them forthwith.

Rule 1 — This Wasted Land

The blood bank consists of only ten blood counters. If the blood bank runs out, cards or actions (like hunting) that allow a player to take blood from the blood bank may not be played. Any vampires who cannot hunt as a result of this are burned.

A card that causes the blood bank to reach zero before the full amount on the card has been met will yield only the blood that remains in the bank. Blood counters removed from a vampire due to damage do not go to the blood bank, but are permanently removed from the game.

There are some vampires who speculate that Gehenna is simply another name for the apocalyptic finale heralded in many of the ancient texts of the world's religions. These vampires believe that as Kindred society will be brought to its knees, so will mortal society.

—Saphra

Rule 2 — The Reckoning

Each player loses one pool each turn for the remainder of the game.

With the coming of Gehenna, it is said the Antediluvians will slowly consume the resources of the Methuselahs, siphoning their power and making it their own. Just as the Methuselahs plucked and twisted the puppet strings of vampire society for millennia, so too shall the Antediluvians begin to pull at the strings of the Methuselahs.

—Saphra

Rule 3 — Lambs to the Slaughter

Each player starts with twenty vampires in her crypt. Starting with the second turn, each player begins her turn by taking the top vampire from her crypt and placing it in the ash heap. If a player is out of vampires in the crypt, she burns a random vampire in her inactive region. All blood placed on the vampire during a player's influence phase is lost. Note that the blood does not go to the blood bank, but is instead permanently removed from the game. If a player is out of vampires in the inactive region, the youngest vampire she controls (the vampire with the lowest blood capacity) is burned. If a player's youngest vampire is in torpor, she may burn that vampire instead of the youngest in her active region. If a player has no active vampires, that player loses the game.

When the kiss of Gehenna burns the world, the Antediluvians will satiate their hunger with the whelps of vampire society and work their way up to its highest sovereigns: the Methuselahs. There is little a Methuselah can do to hinder this onslaught, so she must act quickly. She must destroy her fellow Methuselahs in order to prove her worth to Caine and the Antediluvians.

—Saphra

For what it is worth, I do sometimes waver in my beliefs. Who truly initiated the Jyhad? Who can say? The mind of a Methuselah is difficult to understand and impossible to penetrate. Believe me, the greatest members of our clan have tried.

As always, I wish you well. I would be very happy to hear that my advice has served you in your research.

May Caine's curse be your blessing.

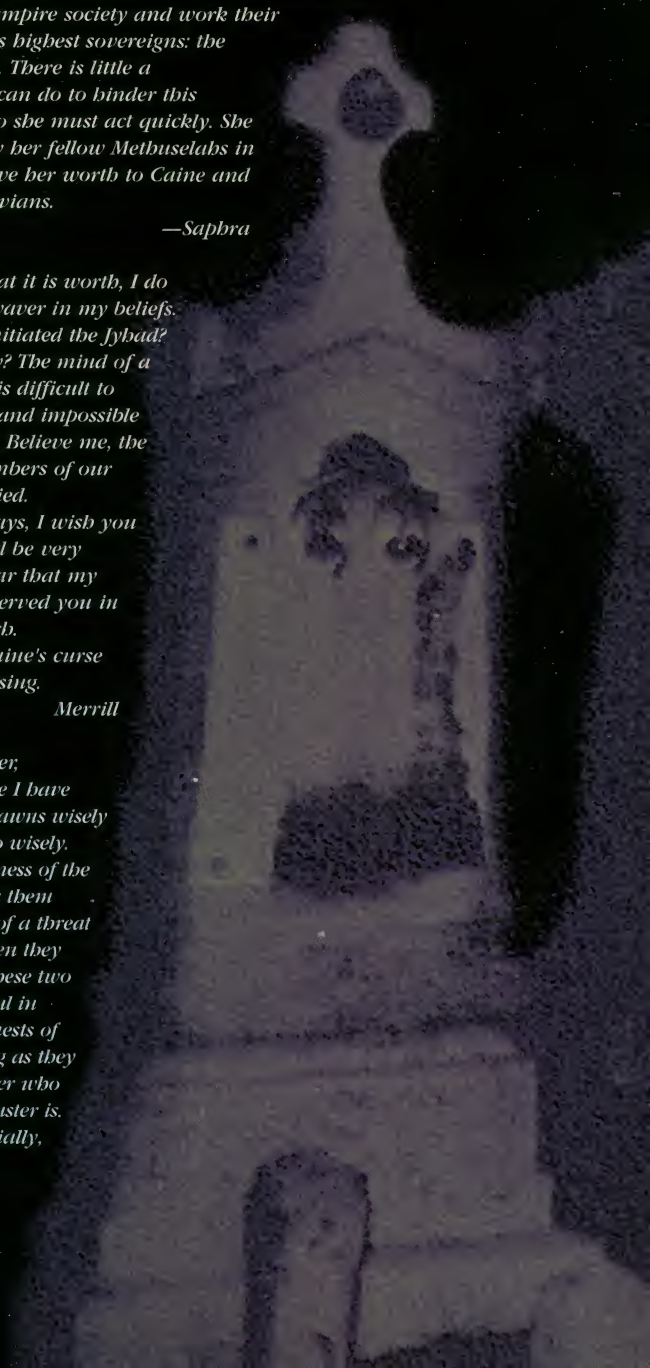
Merrill

Gentle Reader,

I believe I have chosen my pawns wisely ...perhaps too wisely. Their awareness of the Jyhad makes them much more of a threat to it than even they know. Yes, these two may be useful in future conquests of mine, so long as they never discover who their true master is.

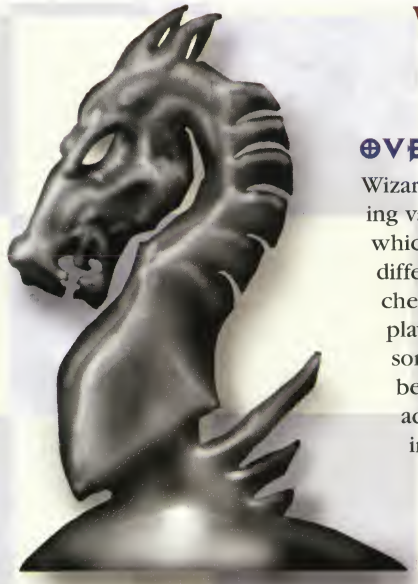
Conspiratorially,

Saphra



WIZARD'S CHESS

BY TOM HAZEL



OVERVIEW

Wizard's Chess is a deck-building variant for Magic in which cards represent the different pieces used in chess. Although the game is played as a standard duel, some Magic rules have been modified and others added to capture the feeling of chess. Wizard's Chess can be played one-on-one, two-on-two, or as a multiplayer free-for all.

COMPONENTS OF THE DECK

Each player's deck must contain a minimum of sixty cards: seventeen creature cards, eighteen non-creature spells, one artifact, and at least twenty-four lands. The creatures are chosen to represent the player's chess pieces. These are the sixteen standard chess pieces plus two additional pieces, the King's Wizard and the Queen's Artifact. All decks are constructed using only two colors, one for the King and one for the Queen. Players select a Bishop, Knight, Rook, and four Pawns of the Queen's color, and a corresponding set of pieces for the King.

KING AND QUEEN

The King and Queen can be any non-wall creatures with a casting cost of five or more. Appropriate cards for a red/blue deck are Vesuvan Doppelganger for the Queen and Shivan Dragon for the King. A black/white deck could have a Sengir Vampire and a Serra Angel (or, if you're really a power player, a Nightmare for the Queen and a Personal Incarnation for the King).

THE SUPPORTING PIECES

The player must select three different creatures to represent the Bishop, the Knight, and the Rook, and four of the same creature to represent the Pawns. Each of these creatures must follow the color requirements and other restrictions for that piece. Additionally, the power of the pieces must be decreasing; that is, the Knight must have lower power than the Bishop, and the Pawns must have a lower power than the Knights. The Rook is the defense of the kingdom, and its toughness should exceed the power of each of the other pieces.

Because artifacts are colorless and therefore can't follow the color of either the King or the Queen, the only artifact permitted in Wizard's Chess is the Queen's Artifact.

These restrictions should be taken as guidelines. If you have a certain card in mind to represent a particular piece, and the card doesn't meet the requirements for that piece, try to reach an agreement with the person you're playing with. If you let her use Veteran Bodyguard as a Rook, maybe she'll let you use Ramses Overdark as your King.

THE BISHOP

The Bishop is the most powerful warrior piece in the service of the King and Queen. To reflect this, the Bishop may be any non-wall creature with power greater than or equal to its toughness.

A Bishop might be a Craw Wurm, Demonic Hordes, a Serra Angel, a Mold Demon, an Akron Legionnaire, a Juzam Djinn, or even a mighty Orgg.

THE KNIGHT

The Knight is the warrior piece that leads the Pawns into battle, and can be counted on to face any enemy Knight that challenges it. To reflect this, the Knight may be any non-wall creature with a combined power and toughness totaling six or less. The Knight must have one of the following abilities: Flying, First Strike, Trample, Rampage, or Protection from a color.

Examples for a Knight are Black Knight, White Knight, Ghost Ship, Moorish Cavalry, Fallen Angel, Mountain Yeti, Thunder Spirit, Land Leeches, Dragon Whelp, and Knights of Thorn.

THE ROOK

The Rook is the kingdom's defense and may be any wall. Creatures with special blocking abilities, such as Giant Spider and Veteran Bodyguard, also make good Rooks.

Good examples of a Rook include Wall of Bones, Wall of Brambles, Wall of Air, Wall of Stone, Wall of Light, and Carnivorous Plant.

THE PAWNS

The grunt fighters for the King and Queen, the Pawns fight most of the battles in Wizard's Chess. When Pawns face off in combat, both usually die. If your Pawns beat any other player's Pawns, then you've probably chosen Pawns that are too big. Some of the worst examples for Pawns are Rukh Eggs and Kird Apes, as both of these cards would be a battle for most Knights in the game.

Players must select four identical, non-wall Pawns for each color. In general, almost any creature with a casting cost of three or less can work, as long as your opponent approves of the piece. To balance the game, though, Pawns must adhere to the following rules:

1) Casting cost must be three or less.
2) Combined power and toughness must total three or less.
3) The creature's power or toughness cannot be "inflatable" as with Order of Leitbur or Frozen Shade.
4) The creature cannot have a tapping ability other than one that provides mana.

If a creature has no special abilities, combined power and toughness can total four, and there is no restriction on casting cost. Good examples of a Pawn include Drudge Skeletons, Llanowar Elves, Shanodin Dryad, Grizzly Bears, Raging Bull, Blazing Effigy, and Bird Maiden.

backgrounds by Mark Tedin

Mark Tedin 95 ©

THE KING'S WIZARD AND QUEEN'S ARTIFACT

Along with the standard chess pieces, Wizard's Chess uses two additional pieces, the King's Wizard and the Queen's Artifact. The King's Wizard provides the magic for the kingdom. The King's Wizard can be any creature of the King's or Queen's color that has a special ability; the ability should require tapping the creature. This piece may never block or attack unless forced to by a spell or effect. The creature's power and toughness must total four or less and cannot vary.

The Queen's Artifact can be any non-creature artifact, as long as it can't produce mana of a color other than the color of the King or Queen.

NON-CREATURE CARDS

The remaining cards in the deck include eighteen non-creature spells and as many basic lands as the player wants. The spells can be in either the King's or the Queen's color, but no more than two of any card may be selected. Players may use up to four special lands, as long as each land type used is unique within the deck (however, up to four of one dual land can be used). Players may only use lands that produce mana of the King's color and/or the Queen's color.

BANNED CARDS

Some cards are banned from Wizard's Chess because they unbalance the game or violate the spirit of the rules. In general, cards are banned that damage, destroy, or bury all creatures (or a class of creatures) in play; take control of creatures; remove cards from the graveyard; or force a player to discard. (Cards that generate creatures can be incorporated into a deck, but their creature-generating abilities may not be used.) Some other banned cards include, but are not limited to:

Ali from Cairo
Clone
Drop of Honey
Knowledge Vault
Millstone
Mirror Universe
Petra Sphinx
Ring of Ma'ruf
Shahrazad
Tawnos' Coffin
The Abyss
Time Vault
Winds of Change

RULES CHANGES

When the game begins, players must announce which creatures they are using for the King and Queen before drawing their first card. As cards are put into play, the piece each card represents must also be announced. This is done so that opponents can tell which of the following rules apply to these cards.

Pawn Starting Move: Whenever a Pawn is brought into play from a player's hand, the controlling player has the option to attack with the Pawn during the same turn that it was summoned.

En Passant: If a player brings a Pawn into play and immediately attacks with it, then any other Pawn blocking the new Pawn gains +1/+1 until the end of the turn.

Pawn Promotion: Players may also remove one of their Pawns in play from the game during their upkeep to bring any creature of the same color (other than the King) from their graveyard directly into play at no casting cost. The player must have controlled the Pawn since the start of the turn, and the creature from the graveyard enters play tapped. A player may promote only one Pawn per turn.

Castling: During upkeep, a player may swap a Rook for a King or Queen from his cards in play to his hand, or from his hand to his cards in play. The piece entering play is brought in at no casting cost, and comes into play tapped. Any enchantments on the card being returned to the player's hand are discarded. The pieces being exchanged must be of the same color, and the player must have controlled the piece in play since the start of the turn. If the creature in play has blocked or attacked since it was brought into play, then it may not be used to Castle. A player may Castle only once per game.

Queen Sacrifice: The King has a fast effect, treated as if it were written on the card: "↗ Sacrifice your Queen to counter a spell or effect that would cause the King to be killed or removed from play. You must have controlled the King and Queen since the start of the turn, and the spell or effect must only target the King." For example, consider a 4/4 King and a 7/7 Queen. The King is targeted by a 5-point Fireball. The King's controller can tap the King and sacrifice the Queen, saving the King from the Fireball.

Death of the King: If a King is buried or removed from play, the owner of the King loses half her life total (rounding up). If the King is returned to play for any reason, the player does not gain the lost life back.

Here is an example of a Wizard's Chess deck:

CHESS PIECES

King:	Force of Nature
King's Wizard:	Niall Silvain
Bishop:	Craw Wurm
Knight:	Cockatrice
Rook:	Carnivorous Plant
Pawns:	Llanowar Elves
Queen:	Shivan Dragon
Queen's Artifact:	Rod of Ruin
Bishop:	Fire Elemental
Knight:	Dragon Whelp
Rook:	Granite Gargoyle
Pawns:	Goblin Hero

SPELLS

Aspect of Wolf (2)
Stream of Life (2)
Tranquility (2)
Hurricane
Regeneration (2)
Desert Twister
Fireball (2)
Disintegrate (2)
Fissure (2)
Lightning Bolt (2)

LAND

Forest (15)
Mountain (15)
Taiga (4)

Wizard's Chess was created with the help of Eric Landes, Ray Mann, Eric Hough, Adam Dare, and Geir Landesskog.

The Art of the Deal

by Zak Dolan

Many players work to hone their playing skills, constantly striving to tighten a deck or perfect a technique. In doing this, they often overlook one of Magic™'s greatest challenges: pursuing the art of the deal. Mastery of trading can be as difficult, and as rewarding, as mastery of the game. Trading can be used to complete a collection, to obtain cards for a new deck, or simply to increase the value and rarity of your cards—thereby securing more leverage for future trades. Trading is the most effective and efficient way to increase the power of any deck.

Good trading can take a starter deck and transform it into a deck that inspires awe. This is the story of how I set out to do just that. I'm going to share with you some lessons I learned about trading so that you, too, can trade to win.

GETTING STARTED

Last spring, I played a lot of Magic: *The Gathering*™ with my fraternity brothers. They got tired of losing and began to say that I was winning only because I had more cards than they did. They also said that I was winning because I had cards that they couldn't get, namely Moxes, Black Lotus, Time Walk, and Ancestral Recall. I set out to prove that they were wrong.

I wanted to give everyone who played my deck a fair chance to win, no matter when they had started playing or how many cards they had purchased. In order to do this, I started with the number of cards that every Magic player in the world is sure to have: a single starter deck. I also restricted my deck to currently available Revised cards and recorded every trade.

My initial strategy was to put together a blue/red/green deck. I chose these colors for several reasons. My rares were blue and green, and making a powerful red/green deck using only commons is easy. I also had more red, green, and blue cards than other cards. Even though I had a Serra Angel, I could never summon her because I only had one plains. I decided instead to use her for trade bait along with Gloom, and managed to get a Dragon Whelp, an Air Elemental, a Wall of Air, and a Fireball in exchange. I considered making a two-color deck, but decided that I enjoyed the flexibility of having three colors.

My first few trades were primarily to get rid of the colors I wasn't using. (Drain Life may be better than Regeneration, but the Drain Life was useless in my deck because I wasn't playing black.) I also wanted to ditch cards I didn't like in the colors I play in favor of cards I like; for example, I traded my Unsummon for a Fireball. After these few trades, I was able to increase the size of my deck to sixty cards to make it "tournament legal." This was important, because most people will only play against decks which meet Duelists' Convocation tournament requirements—a minimum of sixty cards in the deck, a maximum of four of any one card (except basic lands), no duplicate restricted cards, and no banned cards.

BASIC STRATEGY

Having goals when you are trading is important: it's hard to get what you want if you don't know what you want. Because playing a three-color deck without any dual lands is difficult, my goal was to get a Taiga, a Tropical Island, and a Volcanic Island. I also made it my goal to get a Shivan Dragon, inasmuch as that's one of the most difficult Revised cards to obtain, and I felt that would be a good test of my trading skill. I finally got one at GenCon™, in exchange for a Nightmare. I also felt that there was nothing quite like a Shivan Dragon for simultaneously inspiring awe and terror—another goal of the deck.

Shock value has been an important theme for the deck, which is one reason I wanted to increase the percentage of rares in the deck: people tend to be overly impressed by rare cards. You can definitely make good decks with very few rare cards, but that wasn't my goal for this deck. My goal was to show that you can construct any deck you want if you are a good enough trader.

In order to get a Shivan Dragon and several dual lands, my strategy was to increase the number of rares in my deck as rapidly as possible. This meant that I tried to trade commons for



backgrounds by Scott Kirschner

uncommons, like the Phantasmal Terrain for the Black Vise, or uncommons for rares, like Sol Ring for Fastbond. I also tried to increase the quality of my cards of the same commonality whenever possible. It's easier to trade a Sol Ring for a rare card than it is to trade an Iron Star, even though they are both uncommon.

If you are trying to complete a collection or build a deck, I find that writing down your goals can help. I wrote down a list of the cards I thought would make the deck better. I organized the list by color, and within each color I organized the cards in order of importance. After I made a list of what cards I wanted for the deck, people could simply look at the list and determine which cards they had that I wanted. The list also helped me keep track of what I had already traded for—when I got a card, I would scratch it off the list. This way, I could find the cards I wanted, keep track of what I needed, and know which cards were the most important to get in a trade.

The final goal that I had from the start was to make my deck good enough to beat people who played with a Black Lotus and one of each of the Moxes. This I accomplished when I won a Mox Emerald and a Mox Pearl in ante. I eventually added the goal of having more than 100 rare cards. Because I started with only sixty cards total, of which only two were rare, I felt that this would show that it's possible to get any card you want (if you work hard enough at trading).

TRADING TIPS

Common cards mean very little to most collectors. As a result, if you ask them to throw one in on a deal, they usually won't think twice about it— like when I asked for an extra Fireball on the trade of Serra Angel and Gloom for Dragon Whelp, Air Elemental, and Wall of Air. Also, if you have some commons that you don't want, ask someone with a lot of cards (perhaps Mr. Suitcase) if you can trade your commons for his commons on a one-for-one basis. That way, you can improve your commons with very little effort.

In order to accomplish this, make sure that you know what cards are worth. Improving the quality of your deck is difficult if you don't know which cards are valued over others. I know how cards are commonly valued because I've done a lot of playing and trading. You can use a published price list to estimate the value of a card, but be careful in doing this. According to the price list, Debbie won when she traded two cards for my Force of Nature, but most of the players I know would rather have both the Birds of Paradise and the Howling Mine than the Force of Nature.

This brings up an important point. The value people place on cards depends on the reasons they want them. A collector values rare cards highly. In one trade with a collector I exchanged a Mana Vault and a Keldon Warlord for a Thicket Basilisk, a Lure, a Ley Druid, an Instill Energy, and a Channel. A player values cards that are good in play. When I traded the Soul Net for the Ley Druid, I got a more playable card than I gave up. A dealer, on the other hand, values cards that can be sold easily, like the Shivan Dragon. Because dealers have to make a profit on every trade in order to stay in business, that means you will only get trades that are in their favor. As a result, I do most of my trading with players and collectors; it's easier to get a good deal. However, people who are both players and collectors can be more difficult to trade with; they tend to know exactly what every card is worth and usually have every card that they want already.

Trading between these different types can be extremely profitable for both parties. When I visited a friend of mine, Skippy, in Washington, Missouri, he was playing with four of his buddies. All of them had agreed to limit their purchases of Magic to 105 cards each. I traded with several of the players in this group, exchanging with each of them twenty to twenty-five commons for two or three rare cards. That way, they benefited as players and I benefited as a collector. The only problem was when one of them became a collector, he spent several months trying to find another Royal Assassin, making him a bit unhappy about his previous trade.

If you understand the differences between the value people place on the cards, you can arbitrage the difference. This means that you trade a card to one person for a certain price and then acquire the same card somewhere else at a better price. Trading a Sol Ring for a Fastbond and then getting a Sol Ring and four other cards in exchange for the Fastbond is like getting the extra four cards free.

One friend of mine, Jack, regularly benefits from such exchanges. He travels between two towns about sixty miles apart, buying some cards cheaply in the first town and selling them at a much higher price in the second town, and buying different cards at a low price in the second town and then selling them for more in the first town. He's able to make money on this because the people in the two towns value cards differently, based on what deck types are in style in the two towns.

Some people, especially collectors, look for cards that are in good shape. If you find out that someone wants mint condition cards, you can try to get more in a trade by offering a choice between a new card and a card that has been used in play. Let the person know that if she wants the better card, it will cost her more in trade. Because card value depends on the condition of a card, you might want to protect your cards by keeping them in plastic sleeves when you play with them. (Because I haven't been playing with sleeves on my cards, several of my favorite cards have worn out through frequent play.)

TRADING TECHNIQUES

In trading, always find out what the other person wants. If you only offer cards that the person you're trading with wants, turning down a trade is a lot harder. A friend of mine, Todd, in Columbia, Missouri, went to a convention in St. Louis with that in mind. He'd find a card that he wanted, like a Gauntlet of Might, and then ask the owner what she would trade for it. If she said she wanted a Mana Short, Todd would walk around the corner, trade for one, and then bring it back. By the end of the convention, people referred to him as "Santa Claus" because he'd give people all the cards they wanted. What they didn't realize was that he'd gotten all the best cards at the convention for almost nothing.

Some people like certain cards because of the picture or card theme. I found someone who was trying to put together a wolf deck, and was looking for Aspect of Wolf, Timber Wolf, Master of the Hunt, and so on. I used this knowledge to get a little more than my Aspect of Wolf was worth—a Drain Power, a Mana Vault, and a Control Magic.

ORIGINAL DECK

Braingeyser (R)
Aspect of Wolf (R)
Serra Angel (U)
Gloom (U)
Iron Star (U)
Conservator (U)
Sacrifice (U)
Soul Net (U)
Ornithopter (U)
The Rack (U)
Wall of Stone (U)
Scavenging Ghoul (U)
Animate Artifact (U)
Drain Life
Regeneration
Samite Healer
Phantasmal Terrain
Grizzly Bears
Healing Salve
Weakness
Howl From Beyond
Holy Strength
Reconstruction
Circle of Protection: Red
Blue Elemental Blast
Creature Bond
Firebreathing
Fog
Shanodin Dryads
Merfolk of the Pearl Trident
Hurloon Minotaur
Pestilence
Crumble
Lightning Bolt
Craw Wurm
Stream of Life
Dwarven Warriors
Wild Growth
Power Sink
Giant Spider
Fireball
6 Forests
5 Islands
4 Mountains
3 Swamps
1 Plains

If you know what you want and you know what they want, it's a lot easier to arrange a mutually satisfactory trade. You have goals to tell you what you want, so all you have to do is find out what the other person wants. Don't tell them that you're desperate for a certain card, though, because every time you name a card, it will cost you more to trade for the card. Instead, look through their cards and pick out ones that you would be "willing to take from them as a favor" (i.e., the ones you are desperate to get) in exchange for the cards of yours that they "can't live without" (i.e., the ones that you don't need).

In order to find out what cards people want, let them look through all your cards. They might offer significantly more than a card is worth if they find one that they especially want, as I found when I traded a Force of Nature for forty-four other cards. If you can trade to get the card back and still have some left over afterwards, make the trade. Even though there are several cards I especially like in my deck (the Shivan Dragon and the dual lands), I will trade them away if I get a good enough offer; in my current deck, I've traded the Shivan Dragon for a Mana Flare, a Volcanic Island, and a Tropical Island. Afterwards, I'll trade to get the cards back, often for less than I traded them for. A great example is when I traded a Vesuvan Doppelganger for a Shivan Dragon, and then I later got another Shivan Dragon for a Rock Hydra. Because I had traded two Taigas (roughly equivalent to a Volcanic Island and a Tropical Island) for a Rock Hydra and a Vesuvan Doppleganger, and got a Volcanic Island, a Tropical Island, and a Mana Flare in exchange for my Shivan Dragon, it turned out to be like trading a Shivan Dragon for two Shivan Dragons and a Mana Flare!

When you are letting someone look at your cards, be smart about it. Offer him the commons and uncommons first. At the same time he is looking through your commons and uncommons, look through his cards and pick out all the rares you are interested in. If he has picked out some commons and uncommons, offer to trade what he wants for what you want in a large group trade. If he doesn't find anything he likes in the commons or uncommons, give him the rares. If he still doesn't find anything that he likes, let him see your play deck, but warn him that you'll only trade things out of your play deck if the offer is really sweet.

When possible, I like to make group trades. You can sometimes get some phenomenally good trades this way. This is because the other person has a harder time evaluating the fairness of the trade when there are a large number of cards swapping hands. I traded Birds of Paradise, Timber Wolves, and Elvish Archers for a Rock Hydra, a Shivan Dragon, and a Fork. It's much tougher to see that this trade is in my favor than if I try to trade each of the three cards one-for-one for the three cards I want.

If someone offers you a group trade, mentally break it down into a series of smaller, fair trades. This will help you determine if one side is offering too much in the trade. When someone offers you a group trade that includes cards of yours that you don't want to part with, remove the cards you want to keep from your side and the cards from the other person's side that you don't really need. Then see if the person will make the trade after that. If any cards that you want aren't included in the trade, try adding them in, and add in cards of yours that they're interested in but that you don't need.

Always let the other person make the first offer. This way you can find out what the other person wants and what kind of trade she is willing to accept. Then you can make a counter-offer that is more in your favor. This way, you will usually end up with a better deal than she originally proposed. If she insists on you making an offer first, give her several offers that are all drastically in your favor. She might say yes to one of them. If she then says no to all of your offers, ask her for a counter-offer. Do this by pointing out that she has already rejected several of your offers and you'd like to know what kind of offer she would accept. This should give you enough room to bargain, so that you can reach a mutually satisfactory trade.

Prioritize what you want out of what other people have and then trade first for what you want most. If you always trade away the cards that other people want the most in exchange for their cards that aren't at the top of your list, pretty soon you'll run out of trading stock and be left without the cards that you really want. Sometimes you won't have enough cards to get everything that you want, so you might as well get what you want the most.

Usually, I trade for the cards that I want for my decks first, then for cards that I want for my collection, then for cards that I don't need for my decks or collection but that I think other people will want. For example, I traded a Mahamoti Djinn, a Magical Hack, a Disrupting Scepter, and an Instill Energy for a Lord of the Pit, a Personal Incarnation, a Fungusaur, and an Aladdin's Lamp. I had no intention of keeping the Lord of the Pit or the Personal Incarnation for a deck or collection, but they can be good trade cards, so I made

the trade. If someone offers you cards that are good for trade, you should take the trade if what you're giving up is not important to you, even if you know that you'll never play with the cards you get. I'll probably never use a Lord of the Pit or a Personal Incarnation except as trade bait, but either of them is worth more in trade than an Instill Energy, a card I occasionally use in decks.

Information can provide an important edge in negotiating. After you've selected the cards that the other person has that you want, ask her how much she values the cards. She will probably tell you that she wants to keep one of the cards, that she really likes another one of the cards but she'll trade it if she gets a good enough offer, she kind of likes another card, and she doesn't care much for the rest of the cards. You are much more likely to get a bargain if you trade the cards of yours that she wants for the cards of hers that she doesn't care about.

Sometimes, you can get a good trade by making several different offers to the other person. There are three reasons for this. The first reason is that by making several offers, you are more likely to find one that the other person likes. The second reason is that multiple offers show that you are flexible and willing to negotiate. If you say "this is my only offer, take it or leave it," she will probably leave it. The third reason is that the more offers you make, the more confusing it is to the other person. People who have difficulty evaluating group trades will have a lot of difficulty evaluating several different group trade proposals.

Remember that the goal of negotiation is not to bully the other person into trading with you, but to find a trade that you both like. If you continually make fair trades that other people are happy about, you will get a reputation as a fair and honest trader. People will then offer you the first shot at trading for new cards they acquire. This will result in your doing a lot better over the long run than if you had only made a few unfair trades that resulted in everyone refusing to trade with you.

On the other hand, if someone puts excessive pressure on you when trading, feel free to say no to a trade or even walk away from the table. Remember that you never have to trade. Some of the best negotiators use delay as a tactic. If a deal is stuck, the other person will ask to think about it until tomorrow. This can actually increase your leverage if he really wants the cards you have.

Speaking of leverage, when you know someone really wants a certain card for a deck, try to find one. When my friend Paul was making his land destruction deck, he was willing to trade almost anything for Dingus Eggs. As a result, whenever I could find one, I would trade for it. Then I would get the cards that I wanted from Paul in exchange.

The same thing happened to me when I needed a Mox Ruby to complete my first set of Magic cards. Everyone in the whole town found out that I only needed one more card, and they all set out to be the first to get it so that they could trade it to me for much more than it was worth. Some people even wanted it just so they could tell me that they had the card I needed but wouldn't trade it to me. (I ended up trading a Black Lotus for a Mox Ruby at VisionCon in Springfield, Missouri, with a guy named Mike from Champaign, Illinois, in February 1994. Even though I got the worst of the trade, we played for ante after that, and I won enough to make the trade even.)

If I'm having trouble finding anyone interested in trading for a card (like an Atog), I will put the card in a good deck. When people lose to a particular card, they become much more interested in trading for it. I've seen people trade for a card that an hour before they swore up and down they didn't want. Another thing that I see people do is to tell a story about a card that they are trying to trade away. "And then I played Animate Artifact on my Aladdin's Lamp and cast Berserk, doing 20 points of trample damage to win the game! So, do you want to trade for my Animate Artifact?"

Try to trade with a lot of different people. Once you have traded for all the cards you want from someone, don't trade more until that person gets more cards that you want. Find someone else who has cards you want and trade with that person instead. I traded with about seventy different people to get over 100 rares with this starter deck. I doubt that you will find a single person who will give you 100 rares for your starter deck.

Many transactions are necessary to create a superior deck—in the case of my deck, over 125 were required. If you are hard to trade with, it will take a long time to get this many trades. I took seven months, off and on, to make this many trades. Remember that there are always trades that will improve your deck—all you have to do is find them.

Of the cards that I started with, the only one that I haven't traded away at one time or another is the Braingeyser. That means in order to get the results that I wanted, I had to be

CURRENT PLAY DECK

3 Birds of Paradise (R)
Titania's Song (R)
Gaea's Liege (R)
4 Volcanic Islands (R)
Copy Artifact (R)
4 Tropical Islands (R)
2 Mana Flares (R)
4 Taigas (R)
Wheel of Fortune (R)
Ivory Tower (R)
Shivan Dragon (R)
Braingeyser (R)
2 Fastbonds (R)
Mahamoti Djinn (R)
Mana Vault (R)
Elvish Archers (R)
Jayemdae Tome (R)
Aladdin's Ring (R)
Juggernaut (U)
Regrowth (U)
Sol Ring (U)
Counterspell (U)
Black Vise (U)
Dragon Whelp (U)
Control Magic (U)
Clone (U)
Channel (U)
Stone Rain
Disintegrate
Kird Ape
4 Fireballs
Shatter
Tranquility
3 Islands
4 Forests
4 Mountains

SIDEBOARD

4 Red Elemental Blasts
4 Blue Elemental Blasts
Volcanic Eruption (R)
Lifeforce (U)
Tranquility
Flashfires (U)
Steal Artifact (U)
Lifetap (U)
Desert Twister (U)

CURRENT TRADE CARDS

Mijae Djinn (R)
Rock Hydra (R)
Shivan Dragon (R)
Lifelace (R)
Living Artifact (R)
Elvish Archers (R)
Titania's Song (R)
Kudzu (R)
2 Gaea's Lieges (R)
2 Force of Natures (R)
Deathlace (R)
3 Contracts from Below (R)
Demonic Attorney (R)
2 Darkpacts (R)
Will-o-The-Wisp (R)
Nether Shadow (R)
Sorceress Queen (R)
Zombie Master (R)
Royal Assassin (R)
2 Mind Twists (R)
2 Nightmares (R)
Demonic Hordes (R)
Lord of the Pit (R)
Hurkyl's Recall (R)
2 Underground Seas (R)
Scrubland (R)
Plateau (R)
Meekstone (R)
3 Mana Vaults (R)
Ankh of Mishra (R)
Winter Orb (R)
Ebony Horse (R)
2 Disrupting Scepters (R)
Armageddon (R)
Wrath of God (R)
Northern Paladin (R)
3 Personal Incarnations (R)
Stasis (R)
3 Mahamoti Djinns (R)
Vesuvan Doppleganger (R)
Chaoslace (R)
Smoke (R)
Granite Gargoyle (R)
Roc of Kher Ridges (R)
Dragon Engine (R)
Bottle of Suleiman (R)
Nevinyrral's Disk (R)
Dingus Egg (R)
Armageddon Clock (R)
2 Aladdin's Lamps (R)
2 Balances (R)
Manabarbs (R)
Earthquake (R)
Library of Leng (U)
2 Swords to Plowshares (U)
Siren's Call (U)
Counterspell (U)
Ley Druid (U)
2 Hypnotic Specters (U)

willing to trade over 98% of my cards. If you are only willing to trade half of your cards, results will take a lot longer.

COMMON MISTAKES

As I suggested earlier, one of the most common mistakes is to trade without a plan. If you don't have any idea of what you are trading for, you will usually end up with the cards that the other person doesn't want. Chances are good that you don't want them either.

Another common mistake is not to trade at all. A friend of mine has a medium-sized collection composed almost completely of unique cards. He won't trade anything of which he doesn't have a duplicate, so he has very few cards available to trade. Few people find a card that they want among the cards that he has to offer. As a result, he makes few trades and his collection improves very slowly. If, instead, he were to trade unique cards for better cards that he also didn't have, his collection would improve much more quickly.

A similar mistake is to refuse to trade for a card because you've already got it. I traded for a Shivan Dragon even though I already had one in the deck because I knew that I could get a lot for it in trade. It's okay to trade for cards that you will just be trading away later. I make a lot of trades for "trading stock" which I then use to get the things that I actually want.

Don't make the mistake of not knowing how rare cards are. If you don't know what's rare and what's common, you might end up on the wrong end of a trade. Finding out the rarity of cards is easy—just look at the lists in the *Pocket Players' Guide*, *The Duelist*, *Scrye*, or other publications. If you don't have a list of rarities, ask. People will usually tell you how rare a card is if they know.

More common than not knowing rarity is incorrectly valuing a card. If someone thinks that a card is worth less than it actually is, try to trade with him for it. Most people place too low a value on Mana Vault and Siren's Call, for example, so they are easier to trade for. If a person values a card too highly, try to trade it to him for what he thinks it is worth. Most people place too high a value on cards like Shivan Dragon and Force of Nature, so offering them in a trade is likely to get you a lot of good cards.

Keep an open mind when you are trading. If you have a card that the other person wants, and that person doesn't have quite the right cards to trade, you might accept something else of greater value in exchange, like a jelly doughnut.

Be polite when trading. If someone else is trading, wait your turn. It's very annoying to have someone come up and say to the other person, "You're giving your Mox Jet for a couple of Craw Wurms? Are you crazy?" just as you are about to close the deal. I call this "trade jumping," and I treat trade jumpers just like they treated claim jumpers in California's gold rush days.

Trying to make trades with someone who's in the middle of a game is also rude. This has happened to me a lot at conventions. A kid will come up to me and see my Mox Sapphire (which is in play) and say, "How about my Illusionary Mask for your Mox Sapphire?" First, it's in a play deck so it's probably not going anywhere. Second, I'm in the middle of a game, so I'm not trading right now. Third, it's not really a very good offer, is it?

Asking for that trade once wouldn't be so bad, but when the person makes the exact same offer every five minutes, it's irritating. Instead of repeating the same offer several times in the hope that eventually the other person will give in and accept the trade, make a different offer or ask for a counter-offer. This is much more likely to get you the card you want.

One of the most annoying mistakes is to always insist that any trades you make be in your favor. You will make very few trades. Keep in mind that making fair trades won't hurt you. People who make fair trades usually make friends as well. Also, getting the card you need for your deck is sometimes worth making trades that are slightly in the other person's favor.

In the group that I played with in Rolla, Missouri, there was one person who always insisted on winning in every trade. The rest of us got together and decided to fix the situation. We decided that each of us would take turns offering him a card that he desperately wanted, haggling for one hour, and then backing out of the trade. He became extremely annoyed in no time, and I am happy to report that he now occasionally makes a fair trade.

FAIR TRADING

This brings up an important point. What constitutes a fair trade? Is a trade fair if both people are happy with the trade, or is it fair only if the value of the cards traded is approximately equal? How do you evaluate a trade to see if it's fair?

Evaluating a trade between cards of the same commonality is easiest. If you trade a

Revised uncommon card for another Revised uncommon card, all you have to determine is how playable you think the cards are, as I did in trading a Conservator for a Basalt Monolith. Trading cards with a similar casting cost and similar features, but different colors, is usually fairly equal (e.g., trading Serra Angel for Sengir Vampire). If you trade between rarities—a Ley Druid and a Wall of Brambles for a Wheel of Fortune, for example—the trade can be harder to evaluate. Even more difficult is trading multiple cards between rarities, like when I traded a Regrowth, a Siren's Call, an Obsianus Golem, a Phantasmal Forces, a Power Sink, and a Crumble for an Aladdin's Ring, a Keldon Warlord, a Clone, and a Disintegrate. The most challenging trades to evaluate involve trading between different sets. For example, trading an uncommon card from *Arabian Nights* (like Abu Jafar or Library of Alexandria) for a rare card from *Legends* (like Carrion Ants or Dakkon Blackblade) is a fairly complex trade to make. I think that the worst trade I ever made happened right after *Arabian Nights* came out. I traded about twenty Deserts, one for one, for Jeremy's Mountains and Forests. I don't remember what day the trade took place, but as far as Jeremy was concerned, it was Christmas.

As a result, if you stick to trading within the same category of cards, you won't get ripped off as much. On the other hand, if you make more complex trades, you will have more opportunities to get the better end of the deal when the other person evaluates the trade incorrectly.

In order to determine if a trade of commons for uncommons is fair, keep in mind that the average rare is worth four average uncommons and that the average uncommon is worth four average commons. If a card has a better- or worse-than-average play value, this will change what the ratio should be. Also, remember that it's generally easier to trade rares for uncommons than it is to trade uncommons for rares.

Each person you trade with is looking for a good deal. If you make someone an offer that gives that person much more than you get in return, don't blame them for accepting the offer.

PLAYING FOR ANTE

Ten percent of the rare cards in my trading deck were acquired as a result of playing for ante. This is an excellent way to build your trading stock. When I played Eric, we agreed beforehand that if I won anything that wasn't in Revised, I would trade it back to him for an equivalent value of Revised cards. After I won a Mox Emerald and a Mox Pearl, he realized that the equivalent value in Revised cards was numerous rares for each, and that all he had the opportunity to win in my deck were single Revised rares. Because of this, he was essentially betting me four-to-one that I wouldn't win. I'll take those odds any day.

If you play for ante, be smart about it. Don't risk more than you have the chance to win. If your deck is 50% or more rares (like this deck currently), don't play someone for ante whose deck is entirely made up of common cards. If you win seven commons and three basic lands from your opponent and she wins a rare and an uncommon, she comes out ahead even though you won five times as many games.

Know what you have at risk when you play for ante. Because I only spent $8 on this deck, I won't lose a lot of money by losing an occasional card in ante out of the deck. I have enough trade material that I can trade back for anything that I lose. On the other hand, the deck is worth a lot more than the amount of money I originally spent on the cards. I've put a lot of time and effort into trading to make it a better deck, and I can sell a small portion (like the extra Gaea's Lieges) to make back the money I spent. This would mean that the effort that I put in to trading has paid for the deck several times over.

When you win something in ante, it's considered polite to offer to trade back the card you won in a fair trade, like when I traded back Eric's Moxes. This way, if you lose something in the future in ante that you really want back, people will be more inclined to trade it back to you.

RESULTS

The result of all my trading is a deck that's fun to play. Against people who don't have huge collections, I don't feel like I'm only winning because I bought more cards; on the other hand, when I'm able to win against a deck built by Mr. Suitcase, the victory is that much more satisfying.

Trading has proven its value by allowing my Wild Growth-Fireball-Stone Rain strategy to evolve into a Mana Flare-Shivan Dragon-Aladdin's Ring-Titania's Song-Clone strategy. Each trade gave me more options, both for new strategies and for new trades.

What began as a starter deck now has more rares than commons and uncommons combined. The card that it needs most right now is a Fork. Anyone out there want to trade?

CURRENT TRADE CARDS (CONTINUED)

Serra Angel (U)
Kird Ape
4 Stone Rains
4 Lightning Bolts
Prodigal Sorcerer
Psychic Venom
4 Spell Blasts
4 Unsummons
4 Unstable Mutations
Grizzly Bears
Regeneration
2 Tranquilitys
2 Streams of Life
3 Giant Growths
4 Llanowar Elves
Dark Ritual
Paralyze
Circle of Protection: Red
5 Plains
7 Swamps
11 Islands
10 Mountains
10 Forests

DECK COMPOSITION

ORIGINAL DECK

Rares	2
Uncommons	11
Commons	28
Basic Land	19
Total	60

PLAY DECK

Rares	31
Uncommons	9
Commons	9
Basic Land	11
Total	60

SIDEBOARD

Rares	1
Uncommons	5
Commons	9
Total	15

TRADE BAIT

Rares	70
Uncommons	9
Commons	39
Basic Land	43
Total	161

CURRENT TOTAL

Rares	102
Uncommons	23
Commons	57
Basic Land	54
Total	23

WOTC PICKS

Fallen Empires Card Combinations

People who work at Wizards of the Coast are often asked by friends and acquaintances for **Magic** tips and "secret strategies." So, in this issue of *The Duelist*, we tried to satisfy your curiosity by asking some of the familiar faces around WotC for their favorite *Fallen Empires* card combinations. The result was a collection of card combos and deck ideas that range from the whimsical to the downright devious.

From Dave Petley, Magic developer and co-designer of Antiquities™, Fallen Empires™, *and* Ice Age™*:*

ORGG AND WORD OF BINDING

Orgg (6/6 trample, cannot attack if opponent controls an untapped creature of power 2 or more) is pretty inexpensive for his punch, if he could only overcome his bashfulness; all he needs is a little help, and he'll lumber on over and pummel your opponent. Simply arrange for all your opponent's large creatures to be tapped; Word of Binding seems a natural choice. Of course, throwing in a few extra Terrors to just *remove* those pesky large creatures works, too. Or, if you're playing green, consider Elvish Hunter to "lock down" opposing big creatures once they become tapped.

ICATIAN PHALANX AND COMBAT MEDIC

A 2/4 banding creature is a great way to break a creature stalemate. There are few creatures that can't be killed by banding a 3/3 creature with a Phalanx. Chances are that you won't lose a creature in the exchange, because the Phalanx alone can safely absorb 3 damage. With the Combat Medic sitting in the back to heal your creatures, you should be able to quickly end standoffs without losing any of your attackers.

The nice thing about these two combinations is that they involve cards that are pretty good by themselves. These are predominantly the combinations to look for. If you're playing a combination where one card is almost useless by itself, then the combination better be amazing, to balance the risk of not getting both cards into play. The next innocent combination is a good example of this.

ORCISH SPY AND MILLSTONE

Millstone has become somewhat popular as a means of running your opponent out of cards. However, because most of the other cards are geared toward dealing damage rather than taking advantage of your opponent's lack of cards, it can be difficult to engineer a deck that uses Millstone effectively.

By itself, Orcish Spy just can't be that good of a card. At best, it's about as useful as Glasses of Urza: If you have a good memory, you'll eventually know what's in your opponent's hand and his next three draws.



Together, however, these two cards offer a wonderfully powerful combination. Usually the only advantage to Millstoning your opponent is the hope of running him out of cards, a tactic that can be somewhat dangerous; after all, in Milling away cards, you are just as likely to bring his Disintegrate up to the top of his deck. But if you know *which* cards to Mill away, then you can control what goes into your opponent's hand. For instance, if you get the Millstone and the Orcish Spy into play early enough, you keep your opponent from ever getting any land. Take a look at his library with your Spy, and if there's a land on top, Mill it away.

Once you know that the opponent's next few draws are safe (for you), Spy on your own deck. Instead of wasting a draw on another 1/1 creature, Mill away those unwanted cards to get to the cards you want. You'll race through your deck while your opponent sits with a handful of spells he can't cast, thanks to the inside information provided by your Spy.

From Lisa Stevens, Vice President of New Business at Wizards of the Coast:

INITIATES OF THE EBON HAND AND DRAIN LIFE

For each black mana that you spend, Drain Life allows you to drain one point of life from any target, including your opponent or her creatures, and add that to your life total. It can be a powerful spell—when you have a sizable amount of black mana available to use. But the limitations of Drain Life are easily overcome when combined with Initiates of the Ebon Hand, which has the ability to turn mana of any color into black mana. When the time is right, you can tap all the mana you have, launch it through the Initiates of the Ebon Hand to make it black, and Drain all your opponent's life in one fell swoop. This duo works even better in a multi-player game. To make the combination even more powerful, throw some Mana Batteries or other mana storage devices into your deck; or generate mana by using Breeding Pit to create Thrulls that you sacrifice to Ashnod's Altar.

From Richard Garfield, designer of **Magic:** The Gathering*:*

BASAL THRULL, SOUL EXCHANGE, AND DEEP SPAWN

It is appropriate that I give this combination, having had a long history of Reanimator decks. I make no claims that this combo wins often—there are simply too many pieces for it to perform consistently—but when it works, your opponent doesn't have a chance.

All you need is a Bruise deck (a black and blue deck) with more black than blue, and the ideal game opening. On turn one, discard Deep Spawn (6/6, trample). On turn two, lay a swamp and use two Dark Rituals to get five black mana. (If you don't play with the Dark Rituals, expect to be delayed a couple of turns.) Use two mana to summon a Thrull (1/2, sacrifice to get two black mana), then two more to cast Soul Exchange, sacrificing the Thrull and bringing the Deep Spawn out of the graveyard into play. Because a Thrull was sacrificed, the Soul Exchange gives the Deep Spawn +2/+2. You suffer one point of mana burn, but on *turn two* you have an 8/8 trampler! (To avoid mana burn, you can spend three mana to summon Armor Thrull instead.)

This combo works better than Animate Dead, because the creature doesn't have -1 power and isn't vulnerable to Disenchant or Tranquility. However, it does cost you a creature. But that's what Thrulls are for...

From Paul Peterson, WotC Research & Development staffer and "Excuse Me, Mr. Suitcase?" columnist:

FARREL'S MANTLE AND THICKET BASILISK

Many times when you attack with a Basilisk, your opponent will simply let the Basilisk through, taking the two points of damage instead of losing a creature. Playing Farrel's Mantel on the Basilisk severely limits this choice. If the opponent blocks with a creature, the creature will die. But if the opponent does not block the Basilisk, you can choose to do four points of damage to any creature, instead of two points to your opponent.

Elvish Scout can make a Lured Thicket Basilisk even more devastating. During an attack, you can use the Elvish Scout to untap the Basilisk and its blocker. The Scout's ability protects the Basilisk from receiving damage from a blocking creature, but the blocking creature is still destroyed because the Basilisk's petrification ability is not a damaging effect. Then, when the attack is done, the Basilisk is untapped and ready to block for you.

From Tom Wylie, former Wizards of the Coast netrep on the Internet conference rec.games.deckmaster:

SAND SILOS (OR OTHER "STORAGE LANDS") AND LEY DRUID

You can always get the lands untapped, so just let them accumulate counters until you know you need them, then use the Druid to untap them. You can also use the Druid to keep counters from accumulating on your opponent's storage lands.

HOMARID SPAWNING BED AND SEASINGER

The Seasinger can control a target creature just by tapping if your opponent has Islands in play. Keep stealing your opponent's creatures and sacrificing them to Homarid Spawning Bed, generating 1/1 token creatures equal to the sacrificial victim's casting cost. Throw in Life Chisel (*Legends*; sacrifice a creature to gain life equal to its toughness) and one or more toughness enhancers (Castle is your best bet) to gain bunches of life in the process. With one or more Sunken Cities (*The Dark*; all blue creatures gain +1/+1), the Spawning Bed gives you lots of 1/2, 2/3, or 3/4 creatures.

From Scott Hungerford, WotC Customer Service representative:

THE GALLOPING GARGOYLE
(Chef Scooter's Food Column)

1. Why go back for a second helping, when you can stuff your opponent the first time? If you are using a strong X deck full of Fireballs and Disintegrates and all that sort of thing, why not use Icatian Stores, Hollow Trees, Sand Silos, Bottomless Vaults, and Dwarven Holds? When the time is right, pump all of the mana your lands have been saving up into one big Fireball. Even better, move the mana through an Initiate of the Ebon Hand into a truly epic Pestilence blast that will make your opponents wish they had gotten their flu shots. For those who enjoy convolution, try Channeling your own life through an Initiate of the Ebon Hand, and Draining your opponent's life to zero!

2. Recipe for a picnic: One Goblin, a Goblin Grenade, and a Fork. Sacrifice the Goblin to deal 5 damage to one target—oops, *two* targets! But why stop with a single Fork? You need no more sacrifices to satisfy the Forks, so repeat until satisfied, or until other player is full (of holes).

3. Tired of salmon and poached Rukh Eggs? Why not try sacrificing your Deep Spawn (casting cost 5 ◆ ◆ ◆) to your Homarid Spawning Bed instead? Eight little 1/1 token creatures, enough to entertain all of your enemies! Serve with a side of Morales or Orcish Oriflammes to taste.

4. In the event you need more sophisticated dining companions, just fork an Icatian Town to make eight brand new party-goers who think you're just to die for!

5. Fondue spears for those pesky vegetable Thallids? Cast your Icatian Javelineers (remove its javelin counter to do 1 damage to any target), chuck its spear of celery, then use your Time Elemental (*Legends*; 0/2, 2 ◆ ◆ to return target permanent to your hand) to bring the spear-carrier back to your hand. Repeat until that annoying party crasher finally calls a cab and blows. Beats the heck out of a Caesar Thallid any day of the week...



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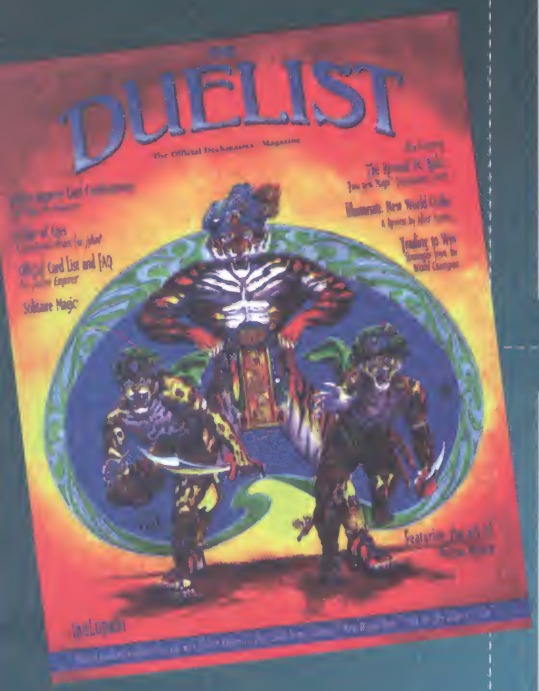
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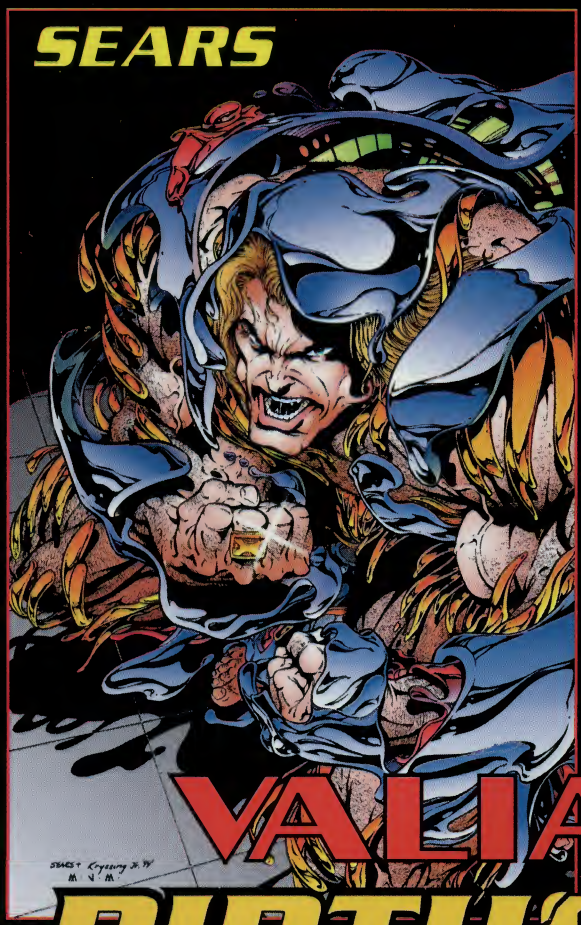
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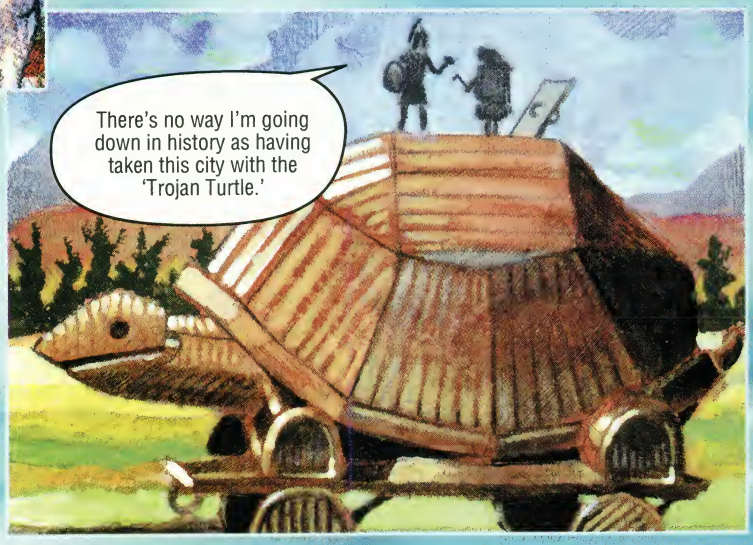
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Magic: L'Adunanza™

by John Jordan

The **Magic**™ phenomenon entered a new phase with the launch of **Magic**'s first foreign language translation, the Italian Edition, at Lucca Comics & Games, a major Italian comics and games convention with an attendance approaching 20,000. The four-day convention was held under a half-dozen huge white tents set up just outside the well-preserved walls of Lucca, one of Italy's more picturesque medieval cities. The event, Italy's most important comics convention, has been held biennially since 1966. Though it focuses primarily on Italian and imported American comics, the convention also features an art show and a large roleplaying and miniatures gaming section. The focus may have changed this year with the casting of *Magic: L'Adunanza* (The Gathering) into the Italian arena. Italy has a very small gaming community, but **Magic** hit a chord with the crowds at Lucca, and they embraced it with such enthusiasm that the game overshadowed the larger comics presence. *Magic: L'Adunanza* is fast becoming an Italian game, not just an imported American game.



"Dai, aprilo!" urges the first kid, crowding over his friend's shoulder.

"Stai buono," the friend admonishes, tearing open a "busta," letting the plastic wrap drop down into a mass of plastic wrappers covering the ground. He quickly scans through the cards, his eyes finally resting on a "Basilisco dei Boschi."

"Che schifo!" he concludes in studied disappointment, referring to a bodily function perhaps best left untranslated.

Meanwhile, around the corner, two other kids tear through a wad of still-unopened bustas in ravenous expectation. One yells out and calls to the other, "Il Drago di Shivan!" The other responds, "Assassino Reale!" They jump and scream and hug each other over their unexpected good fortune.

And so the madness continues as a new phenomenon sweeps through the sleepy walled city of Lucca where **Magic***'s first translation makes its explosive debut.*

The arrival of **Magic** at Lucca Games was a pivotal event, signaling another step in the maturation of **Magic** as the world's leading trading card game. Though there had been a fair amount of advance publicity, most people discovered the game at the convention. Everywhere **Magic** was in the air, a buzz of interest for a curious but still unfamiliar crowd, a puzzling but powerful draw for both gamers and non-gaming comic book fans, a mounting passion that had not yet become an obsession. Lucca witnessed the birth of a new genre in Italian gaming, something that promises to last for many years.

Magic games overflowed from the gaming tables under the tents, to the outdoors, wherever space could be found—park benches, gravel walkways, empty stairwells. Gradually, the crowds strolling through the empty booster pack wrappers littering the grounds became more and more aware of this unusual new game.

The interest was focused on the booth operated by Stratelibri, distributors of the Italian Edition of **Magic**. A constant stream of people passed through the booth. First came curious inquiries about the strange new game everyone was talking about, then tentative purchases of a few booster packs or a deck, and then new players inevitably returned for more cards as they came to discover **Magic**'s unique appeal. The astonished Stratelibri staff had trouble keeping up with the crowds, fielding questions, unpacking boxes, interpreting rules. Nothing in Stratelibri's experience had ever been this popular, and the booth ran out of what the staff had considered a huge number of starter decks on the third day of the four-day convention.

Demonstration tables were set up on one side of the booth and on the other side artists Anson Maddocks, Andi Rusu, Mark Tedin, Amy Weber, and Stuart Beel were signing cards and making sketches for enthusiastic fans. Beyond them, at a table in the corner, **Magic** creator Richard Garfield and Wizards of the Coast president Peter Adkison were playing **Magic** in a foreign language, signing cards, and trading for their collections.

backgrounds by Mark Tedin
illustrations by Melissa Benson, Dan Frazier, Tom Wänerstand, and Amy Weber

As the days progressed, the excitement built as more and more players learned the game and taught it to their friends. A series of tournaments were held, attracting over three hundred contestants. A walk around the floor of the gaming pavilion showed that most booths were selling **Magic**, either in Italian or in English. There were also other trading card games for sale—*On the Edge*™, **Jyhad**™, *SPELLFIRE*™, *Super Deck!*™—but games in English weren't as accessible to the Italian public. The arrival of the new trading card games left many surprised, as customer buying patterns changed and attention was stolen away from more traditional products. The new games were definitely well-represented, with both Richard Garfield, creator of **Magic**, and John Nephew, co-creator of *On the Edge*, attending to meet the public and answer questions about their games. The convention was finally capped when *Magic: L'Adunanza* won first prize for the best game of the show—an exciting beginning for a familiar game getting a fresh start in a new country.

When released to the Italian market in late October, *Magic: L'Adunanza* blew through stores so quickly that it had already sold more than the original **Magic** Alpha printing by the end of the first two weeks. This strong reception by a country largely unfamiliar with the English language version demonstrates **Magic**'s universal appeal across language and cultural boundaries.

The Italian Edition of **Magic** is marketed in Italy by Stratelibri, under license to Wizards of the Coast. Stratelibri was started in 1977 when Giovanni Ingellis moved from his home town in southern Italy to the northern industrial city of Milan to be a teacher. An avid historical gamer, he couldn't afford to support what was for him an expensive hobby on his $200 per month teacher's salary. So he started to import games for himself and for his gaming club, then gradually started supplying others, working afternoons after school and late evenings after dinner. Eventually he left his teaching job to work for his gaming company full time. Stratelibri today offers a full product line that includes trading card games, roleplaying games, board games, miniatures, comic books, plastic models, and its own in-house magazine. This passion for games spills over into Giovanni's private life, and his bookshelves at home are stuffed with early historical and roleplaying games.

*Have you been surprised by how well **Magic** has been received in Italy?*

Oh yes. First of all, I should not have been surprised, having been in the business so long. I was first impressed with the cards that [Wizards of the Coast vice president] Lisa Stevens sent before the game was released. I remember them well...a Northern Paladin and a Serra Angel. From the cards and the two-page description of the rules, I could tell that it was the newest thing I'd ever seen. I saw the game start slowly and then pick up, but I was completely surprised by how quickly stores picked up the Italian Edition. English language sales, no matter how large, were never high enough to help gauge the market. What we were selling was so little because of supply. We never knew how deep was this pond, so we just were not prepared psychologically.

*Why have Italian players adopted **Magic** so enthusiastically?*

First of all, we all know how good a game **Magic** is. It has something that rings a bell with players. For years I have been lamenting the limits of roleplaying games because Italians prefer cards to board games. Italians are not accustomed to staying at home during the hot summer weather, and air conditioning is not a commodity that is generally available. Most Italians usually just grab a deck of cards and gather outside in a *giardino* (garden) somewhere to play. It's an Italian way of life and is the basis for Italy's strong bridge teams. Italians like strategy card games like bridge, tresette, or briscola, which are more popular than games such as poker that rely more on luck and psychology.

Will we see an Italian champion at next year's World Championship?

We will give good training to the champion we send to the world championship in the United States. We are currently preparing for the Italian national championship. Over 200 local and regional tournaments are being organized, and some people have already started to earn points. We expect cutthroat competition in regional tournaments to select regional champions. Thirty-two people will compete in the national championships held in Milan in the second or third week in June—twenty regional champions plus twelve selected for high point totals. We are seeing some of the best players competing with quick killer decks composed primarily of Revised cards, with some *Antiquities*, but with few of the rare spoilers, such as Gauntlet of Might. [These are mixed Italian and English decks, as only Revised Edition cards are currently available in Italian.]

*Do you see **Magic** becoming an international game that transcends language and cultural boundaries?*

Yes. I believe **Magic** is the first game of a new genre. It is already an international game. People from different countries can already compete, because the card meanings are usually known—though

translation can be hard because of the subtle wording on each card. It is easy to play at a low or average level with anybody, but more difficult to play at higher levels, because you need to know the more subtle meanings of the rarer cards. It is certainly more playable internationally than roleplaying games. You cannot barter and bargain with *Monopoly* or roleplaying games if you don't know very well the language of the other players,while you can certainly play **Magic** with a Japanese or Finnish player using only a minimum of words, relying on commonly recognized pictures, an occasional demonstration of a card's function, and the words "passo!" or "done!"

What have been the highlights for you in bringing **Magic** *to Italy?*

The real obstacle has been the process of editing. It was a real pain in the neck. Me and two people did all of the editing because time was so tight. It's a big challenge because the game really needs to translate content plus the subtle style and elegance of the text. The contract negotiations [for the license] were also unsettling. It was hard to convince myself that the game would be so big. It was not really a problem financially, but the numbers were so wild… things you have to see to believe. This game has been very satisfying. Whenever we show it, it wins prizes. It won prizes at conventions in Naples, Lucca, Urbino, and Rome in the first twenty-one days after coming on the market…very satisfying. For years we have been trying to teach the Italian public about roleplaying games, but roleplaying games are not in grain with the Italian way of mind in the same way as card games. **Magic** is different. While for years we have been trying to row upstream, with **Magic** we are rowing downstream. And this is one reason that always when we receive a prize for this game we tell people that are applauding us that its proper home is with Richard Garfield. We are part of a project with a power so strong that only Richard in Seattle can be responsible for its success. We played our part too, but it is very small even if it is something to be proud of. We were one of the few who recognized it when it first came out.



Were there times when you weren't sure whether it would actually happen?

Yes. Most of the discussion after the contract was signed concerned how to properly launch **Magic** in Italy. We had to contend with Italian store owners' conservative habits and organize our convention appearances. We were geared for a September launch. At the last moment the films to be printed were not up to standards and there was a forty-day delay. But the machinery had been put in motion…hotels and convention space had been paid for. We went around showing the game with a handful of English decks for over a month until Italian cards finally became available in late October. But **Magic** has made the difference not only for us but for 350 Italian retailers getting ready for Christmas.

What kind of impact is **Magic** *having on the Italian gaming market? Will there be long lasting effects?*

Italians are somewhat skeptical when it comes to games. For cultural reasons also, board games have a more limited interest compared to Germany or Northern Europe. This Christmas, computer game sales slowed down. **Magic** can be seen by far as the newest thing in the Italian gaming market. Nothing has generated the same level of excitement. Some games published by big companies may sell better on the gift market, but **Magic** will be the most widely bought and played by players.

What do you see happening next? What should we expect to see in the future?

There is huge work to be done with the Revised Edition. The 1994/1995 championship will be big, but the next we think will be huge. At Stratelibri we talk about how we want to see people play, including a series of one- or two-day events that show how **Magic** cards can be used for gaming in many different ways, including pairs and groups. We want to show people how many different ways the game can be played. We envision a **Magic** Olympics where people can compete in differerent specialties. We would also like to see people across Europe working together to create a series of international **Magic** Grand Prix events that draw players from many different countries for a weekend of insane **Magic** fun.

MAGIC IN THE CLASSROOM

by Susan Mohn

Magic or Economics?

You have a red/green deck. In your hand are: Grizzly Bears (1 🌳, 2/2 creature), Scryb Sprites (🌳, flying 1/1 creature, an Orcish Oriflamme (3 ⚪, gives all your attacking creatures +1/+0), a Craw Wurm (4 🌳🌳, 6/4 creature), a Hill Giant (3 ⚪, 3/3 creature), Tranquility (2 🌳, destroys all enchantments in play), a Shivan Dragon (4 ⚪⚪, 5/5 flying creature, R: +1/+0 until end of turn), and Instill Energy (🌳, allows you to untap target creature one additional time on your turn). You also have one mountain in play. Which do you discard?

Magic or Math?

You have one plains and one island in play. You really want to Feedback (2 💧, 1 damage to controller of target enchantment each upkeep) your opponent's enchantment. In your hand is a Benalish Hero (✹, 1/1 banding creature), a Phantom Monster (3 💧, flying 3/3 creature), a Pearled Unicorn (2 ✹, 2/2 creature), a Circle of Protection: Blue (1 ✹, 1 mana protects you from one source of blue damage), and a Sol Ring (1 , tap to give 2 colorless mana per turn). What should you do?

Magic or Problem Solving?

I have three mountains and two islands. I want to put both a Feedback (2 💧) and a Hurloon Minotaur (1 ⚪⚪, 2/3 creature) into play this round. If I use three lands for the Feedback, I won't have the three I need for the Hurloon Minotaur. Hmmm....

For years teachers have used games to help convey new ideas. Students interacting in a game get involved with its subject and therefore learn it that much better. In recent years, forward-thinking teachers have used roleplaying and other adventure games to teach traditionally challenging subjects. Now educators are starting to realize the possibilities in a game that relies on analytical thinking and creative problem solving: **Magic:** *The Gathering*™.

One person excited by the educational possibilities of **Magic** is Jeff Brain, a teacher in the San Francisco School District. Working in the Computer Lab at the elementary level (K-5), "Mr. Brain," as the kids call him, started using **Magic** in the classroom in the spring of 1994. Since then he's used the game to teach a variety of subjects, from storytelling to statistics.

"One of the strengths of **Magic** as a teaching tool is that it allows me to cross between different areas," says Brain. "Take database management. I'll give them five or six cards to build a basic database. The students don't have to know the game well, so it's a good starting place for them. I might ask them: What do a Wolverine Pack and an Air Elemental have in common? They both have a toughness of 4, so the kids can search for that in the database, and lo and behold, Wolverine Pack and Air Elemental turn up. Using cards from a game that kids like and are familiar with as the data elements to be compared gives the kids something that is much more tangible and real.

"This is the real beauty of using games for teaching. It's wonderful for stretching the students, and it's grand for the student who's having difficulty integrating numbers or working with the computer. **Magic** helps to familiarize them with numbers and storytelling in a comfortable way, because playing cards are very familiar. The student is exposed to a variety of math problems and problem solving all at once.

"In the spring I'll be doing a four-week course on gaming, statistics, and probability in which I'll be using **Magic** and **RoboRally**™ heavily. We can construct a hand of eight cards, and allow for one animal—a Shivan Dragon—and seven mountains. So the question is: what are the chances that if I shuffle those cards the Dragon will show up? We shuffle and draw and figure out what the probability is. It becomes fairly apparent that it's one in eight. Then we add a Dragon, remove a mountain, and do the exercise over again, and it becomes two in eight; then we try four Dragons and four mountains, and so on."

Brain also believes that **Magic** offers a valuable teaching tool for the humanities. "It fits right in the slot of Social Studies, especially in the California school system's curriculum. **Magic** is a really good way to teach fair play, to develop a group dynamic, and to teach students to work as partners."

Mr. Brain also uses the game to work with myth and storytelling, especially in the curriculum for fourth and fifth grade language arts/social studies.

"When you break the colors of **Magic** down, you can look at how primitive peoples start using color to describe certain elements, such as red for fire and green for growing things and blue for water or air. These are good as writing prompts. A lot of the fourth and fifth grade teachers are talking about process writing and personal myths in the social studies/language arts, and they use **Magic** to assist in this storytelling. Sometimes we use just the color text on the cards as a writing prompt. "

This use of games to prompt and increase learning is self-rewarding. Not only do the students learn new tools and new ideas—the teachers do, too.

"I didn't think about using **Magic** originally as a database tool; one of the kids thought of it on his own, and I realized this is a good tool. He builds his database and shares with other students who then add to that database. This is an education that is lifelong—I don't think any of us were creating databases in fifth grade."

Mr. Brain cautions that there are some issues to consider before including games in a curriculum.

"I'm wary to some degree—I do use some self-censorship because of the public nature of my position. I am not using some cards— if asked about them, I say we will talk about that after school. I think it's very important that we use intelligence and judgment in what we use to teach. Mixing our hobbies and our teaching is something we need to be very careful with—we have a great responsibility for the impact we can have on the students we teach."



spot illustration by Robyn Williamson

Susan Mohn is currently completing her Master's degree at Indiana University in Speech Communication and has taught for four years at various age levels. She has been at Wizards of the Coast since early in 1994 and heads the Education and Training team. The team works with educators from across the country to find educational uses for **Magic** *and other games. If you have questions or comments, please contact her by phone at (206) 226-6500 or on the Internet at: twilight@wizards.com. Sue would like to thank Steve Bishop for his help with this article.*

THE DUELISTS' convocation

An Introduction to The Duelists' Convocation

The Duelists' Convocation is WotC's official Deckmaster™ games tournament organization. We set guidelines for running tournaments and award ranking points to members who participate in any tournament we sanction. We also publish and regularly update WotC's official tournament play and deck construction rules. These rules have contributed to the long-term popularity of **Magic**™ by encouraging competition while maintaining a fair field of play. Without these rules, players have been able to "break" the game. One-turn "killer" decks do exist, and the only way to keep them from dominating the game is to create deck-construction rules that make building these decks extremely difficult, if not impossible.



The Duelists' Convocation will continue expanding in 1995. We look forward to announcing not only new membership benefits, but new types of sanctioned events as well. This issue of *The Duelist* features our updated standard tournament rules for **Magic** and new rules for sealed-deck **Magic** tournaments. We will also be releasing tournament rules for **Jyhad**™ soon (**Jyhad**™ is soon to be re-released as **Vampire: The Eternal Struggle**™).

The way members receive information on upcoming tournaments and Convocation events will also change. Until now, the Convocation News section of *The Duelist* has been aimed at those of you already fortunate enough to be Convocation members. Because the *Duelist Companion* newsletter is now monthly, it will become the primary source of information for members, and Convocation News will feature more general DC news.

In 1995, we are also adding offices in Belgium and the UK. With these new offices, we will begin setting up sanctioned events throughout Europe and the UK. These events will no doubt have a unique feel to them, but will be operated under the same guidelines as U.S. tournaments.

One certainty is that the DC will not be sitting still this year. We are planning for a phenomenal period of growth and constant improvement.

Rhias K. Hall
Assistant Director, Duelists' Convocation

A Word from the Director

The Duelists' Convocation is proud to announce that we now sanction three types of **Magic**: *The Gathering* tournaments. The Type I, Type II, and Sealed Deck tournaments give event coordinators a choice of tournament types and offer more variety in officially sanctioned events. Although officially sanctioned tournaments still follow a single-elimination format, we are working to create a new scoring system that will accommodate other tournament formats and allow for more play by all players.

The new tournament types use different deck construction rules and are modular in design. A standard set of Floor Rules applies to all tournaments; additions and modifications for a particular type appear in the specific rules for each tournament.

Type I tournament. This is a "constructed deck" tournament, meaning that the players construct their decks using any cards the rules allow. These rules are essentially the familiar "official tournament rules." However, there are some slight changes, so read the rules carefully before running or playing in a Type I tournament. The Duelists' Convocation believes the Type I tournament will become a "power player" tournament, because its loose restrictions allow for nasty decks, but in a much more playable format than the previous "no-holds-barred" unrestricted power environment.

Type II tournament. Also a constructed-deck tournament, Type II places greater restrictions on allowable cards than Type I. Type II allows only cards still available in the basic Revised Edition and the latest two expansions. It was developed with two ideas in mind: First, the **Magic** environment should be ever-changing; seeing new cards appear and disappear from time to time was the original concept behind the expansion sets and the Revised Edition card set rotations. By allowing only the latest two expansion sets and disallowing cards rotated out of Revised Edition, we seek to create the feeling of an ever-shifting play environment.

Second, by restricting the environment to only the most recent available cards, we hope to accommodate newer **Magic** players who never had the chance to get their hands on some of the older, out-of-print expansions (or cards from the basic set, for that matter!). The Type II tournament by its very nature keeps things current; newer players have the same access to cards as everyone else, and even time-honored **Magic** veterans should find this type of tournament the perfect battleground to incorporate their newest strategies with new expansions. We think Type II will become the staple of the tournament circuit.

Sealed Deck tournament. This tournament takes the final strides into restricted environments, challenging players to create the best deck possible from an extremely limited card pool, and without the benefit of trading! Sealed Deck offers several options based on card availability at the time of the tournament. The tournament organizer must take care to select a feasible option. Sealed Deck tournaments are a favorite of many players, from very experienced players who want the challenge of not having access to their enormous card pools, to brand-new players who don't have a lot of cards to choose from.

The DC has broadened its sanctioning policies to permit the sanctioning of one of each tournament type in any given area per calendar month. Thus, DC members have more opportunities to earn points. Also, we've added point categories for each tournament type—so, for instance, points earned in a Sealed Deck tournament apply to a member's Sealed Deck rating. This balances various difficulty factors between tournament types.

I hope these additions serve to increase the challenge, competition, and fun for all who play. And we're not done; we will make more tournament forms available for sanctioning in the future. So keep your eyes open, learn to riffle shuffle, and above all, keep playing!

Steve Bishop
Director, Duelists' Convocation

Type I Tournament Rules
Magic: The Gathering

Includes **Magic:** *The Gathering, Arabian Nights, Antiquities, Legends, The Dark, Fallen Empires*

Notes

- Exclusion of any expansion set above does not imply that the expansion set should be banned from tournament play. Exclusion of any existing expansion set in the above listing means *only* that final decisions as to restrictions on cards from that set have not yet been made.
- The standard rules for ***Magic:*** *The Gathering* apply to tournament play, except where amended by these rules. In cases where the official tournament rules differ from the basic rules of **Magic**, the official tournament rules take precedence.

Deck Construction Rules

1. Type I tournament decks may be constructed from **Magic** cards from the Limited (black border) series, the Unlimited (white border) series, Revised Edition, or any **Magic** expansion (unless expressly disallowed by the Judge prior to the event). All cards in the Type I tournament deck must have identical card back design. Under no circumstances will cards from the Collectors' Edition factory sets be permitted in Type I tournament decks. They are easily distinguished from legal play cards by their square corners and gold borders. Use of any card not expressly permitted in a Type I tournament deck in a Type I tournament will be interpreted by the Judge as a Declaration of Forfeiture (see Standard Floor Rules #15).

Optional Rule: It is required that all of the cards in a player's deck have the same rounding of corners. As Alpha cards (the first section of the print run from the original limited edition basic set) have slightly more rounded corners than cards from subsequent printings (making Alphas effectively marked cards), it may be ruled that if any cards from the original Alpha card set are used in the Type I tournament deck that the entire deck must be constructed of Alpha cards. If this option is exercised, it must be advertised to the players in advance so that they may reconfigure their playing decks as necessary.

2. The Type I tournament deck must contain a minimum of 60 (sixty) cards. In addition to the Type I tournament deck, players may, but are not required to, construct a Sideboard of exactly 15 (fifteen) additional cards, which must always contain that number of cards while play is in progress. The use of the Sideboard is further explained in the Standard Floor Rules (rule #5).

3. There may be no more than 4 (four) of any individual card, by card title, in the Type I tournament deck (including Sideboard), with the exception of the five basic land types (Plains, Forest, Mountain, Island, Swamp).

4. *The Restricted List*

No more than 1 (one) of each of the cards on the Restricted List is allowed in the Type I tournament deck (including Sideboard). If more than 1 (one) of any individual card from the Restricted List is found in a player's deck and Sideboard, that will be interpreted by the Judge as a Declaration of Forfeiture. The Restricted List may be modified by the Director of the Duelists' Convocation as necessary. If the card is from a **Magic** expansion, following its title will be a two-letter code denoting the expansion it is from. AN = *Arabian Nights*, AQ =*Antiquities*, LE =*Legends*, DK =*The Dark*, and FE = *Fallen Empires*.

The Restricted List is as follows:

- Ali from Cairo (AN)
- Ancestral Recall
- Berserk
- Black Lotus
- Brain Geyser
- Candelabra of Tawnos (AQ)
- Channel
- Chaos Orb
- Copy Artifact
- Demonic Tutor
- Falling Star (LE)
- Feldon's Cane (AQ)
- Ivory Tower (AQ)
- Library of Alexandria (AN)
- Maze of Ith (DK)
- Mind Twist
- Mirror Universe (LE)
- Mishra's Workshop (AQ)
- Mox Pearl
- Mox Emerald
- Mox Ruby
- Mox Sapphire
- Mox Jet
- Recall (LE)
- Regrowth
- Sol Ring
- Sword of Ages (LE)
- Timetwister
- Time Walk
- Underworld Dreams (LE)
- Wheel of Fortune

In addition, any "Summon Legend" card is restricted to one each, as are each of the Legendary Lands from the *Legends* expansion set.

5. *The Banned List*

The following cards are banned from Type I tournament decks, and use the same expansion set abbreviations as above:

- Bronze Tablet (AQ)
- Contract from Below
- Darkpact
- Demonic Attorney
- Divine Intervention (LE)
- Jeweled Bird (AN)
- Rebirth (LE)
- Shahrazad (AN)
- Time Vault
- Tempest Efreet (LE)

Several of the cards on the Banned List are not allowed because they clearly state to remove them from your deck if not playing for ante, and ante is not required to be wagered in a Type I tournament (see Standard Floor Rules, rule #6). Any future cards that make the same statement will subsequently be banned. This list may be modified by the Director of the Duelists' Convocation as necessary.

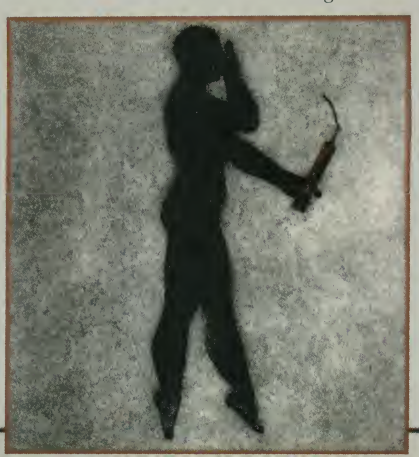
Type I Tournament Floor Rules

The Type I tournament uses all of the Standard Floor Rules.

Modifications to Standard Floor Rules:

Note: Rule numbers referred to below correspond to Standard Floor Rules.

The only deck alteration allowable while a duel is in progress is with the use of a Ring of Ma'ruf (AN). The Ring of Ma'ruf may only be used to retrieve a card from the player's Sideboard, or to retrieve a card that began the duel in the player's deck (e.g., a creature removed from play by a Swords to Plowshares). Cards other than the tournament deck and Sideboard should not be allowed at the tournament. In the event that a player uses a Ring of Ma'ruf to retrieve a card from the Sideboard, the Ring of Ma'ruf used is placed into the player's Sideboard to take the place of the retrieved card, thus maintaining exactly fifteen (15) cards in the Sideboard. Otherwise, Standard Floor Rule #5 is unchanged.



Type II Tournament Rules
Magic: The Gathering

Includes ***Magic:*** *The Gathering and the two latest expansions*

Note: The standard rules for ***Magic:*** *The Gathering* apply to tournament play, except where amended by these rules. In cases where the official tournament rules differ from the basic rules of **Magic**, the official tournament rules take precedence.

Deck Construction Rules:

1. Type II tournament decks may be constructed from **Magic** cards from the most current Revised Edition basic set and the latest 2 (two) limited edition **Magic** expansions only. Cards from previous versions of the basic set that still appear in the most current set rotation of Revised Edition are allowed, with two exceptions. "Alpha" black border limited edition basic set ***Magic:*** *The Gathering* cards with their more rounded corners, and cards from any Collectors' Edition with their square corners and differing card back design, are disallowed from play as these features make cards from these sets effectively marked cards. All cards currently out of print from the basic set appear on the Banned List. Use of any card not expressly permitted in the Type II tournament deck in a Type II tournament will be interpreted by the Judge as a Declaration of Forfeiture (see Standard Floor Rules #15).



2. The Type II tournament deck must contain a minimum of 60 (sixty) cards. In addition to the Type II tournament deck, players may, but are not required to, construct a Sideboard of exactly 15 (fifteen) additional cards, which must always contain that number of cards while play is in progress. The use of the Sideboard is further explained in the Standard Floor Rules (rule #5).

3. There may be no more than 4 (four) of any individual card, by card title, in the Type II tournament deck (including Sideboard), with the exception of the five basic land types (Plains, Forest, Mountain, Island, Swamp).

4. *The Restricted List*

No more than 1 (one) of each of the cards on the Restricted List is allowed in the Type II tournament deck (including Sideboard). If more than 1 (one) of any individual card from the Restricted List is found in a player's deck and Sideboard, that will be interpreted by the Judge as a Declaration of Forfeiture. The Restricted List may be modified by the Director of the Duelists' Convocation as necessary.

The Restricted List is as follows:

- Braingeyser
- Channel
- Copy Artifact
- Demonic Tutor
- Ivory Tower
- Maze of Ith
- Mind Twist
- Regrowth
- Sol Ring
- Wheel of Fortune

5. *The Banned List*

For ease of use, all cards from the basic set that no longer appear in the most current Revised Edition are listed here. Other cards may be banned as well. The Banned List may be modified by the Director of the Duelists' Convocation as necessary. The following cards are banned from the Type II tournament deck:

- Ancestral Recall
- Berserk
- Black Lotus
- Blaze of Glory
- Camouflage
- Chaos Orb
- Consecrate Land
- Contract from Below*
- Copper Tablet
- Cyclopean Tomb
- Darkpact*
- Demonic Attorney*
- Dwarven Demolition Team
- False Orders
- Forcefield
- Gauntlet of Might
- Ice Storm
- Icy Manipulator
- Illusionary Mask
- Invisibility
- Ironclaw Orcs
- Jade Statue
- Lich
- Mox Emerald
- Mox Jet
- Mox Pearl
- Mox Ruby
- Mox Sapphire
- Natural Selection
- Psionic Blast
- Raging River
- Sinkhole
- Time Vault
- Time Walk
- Timetwister
- Twiddle
- Two-Headed Giant of Foriys
- Word of Command

* : Banned from play, as card states to remove from deck before playing if not playing for ante. This tournament type does not require that ante be wagered.

Type II Tournament Floor Rules:

The Type II tournament uses all of the Standard Floor Rules.

Modifications to Standard Floor Rules:

None. All of the Standard Floor Rules apply unmodified to this tournament type.

Sealed Deck Tournament Rules:
Magic: The Gathering

Notes

The standard rules for ***Magic:*** *The Gathering* apply to all of tournament play, except where amended by these rules. In cases where the official tournament rules differ from the basic rules of **Magic**, the official tournament rules take precedence.

Deck Construction Rules

1. Decks may be constructed using the contents of 1 (one) sealed deck of the latest edition of ***Magic:*** *The Gathering* Revised Edition cards (60 cards), and one of the following additions:

a. The contents of 3 (three) sealed booster packs of the latest 8 (eight) card booster pack limited edition expansion set (for a starting total of 84 cards) or;

b. The contents of 2 (two) sealed booster packs of the latest 15 (fifteen) card booster pack limited edition expansion set (for a starting total of 90 cards) or;

c. The contents of 2 (two) sealed booster packs of the latest ***Magic:*** *The Gathering* Revised Edition (for a starting total of 90 cards).
Optional Rule: At the Judge's discretion, players may add exactly 4 (four) basic lands of their choice to the deck. These land cards must be issued by the tournament staff after the deck construction period (see Sealed Deck Floor Rules, SD2), and in such a way as to take care that each player receives only four additional lands and not more (using the player sign-in list may be a good way, or marking the players' index cards as they receive their lands). This pool of basic lands can be assembled from an individual collection, or by having each player donate one of each Revised basic land to create the pool at the tournament.

2. The tournament deck must contain a minimum of 40 (forty) cards, with no imposed maximum. In Sealed Deck play, any cards from the starting deck and boosters not used in the tournament deck will function as that player's Sideboard. The total number of cards in a player's deck and Sideboard combined may change during the course of play, as Sealed Deck tournaments require the wagering of ante (see Modifications to Standard Floor Rules #6; Sealed Deck). The use of the Sideboard is further explained in the Standard Floor Rules (rule #5).

3. Due to the natural limiting effect of Sealed Deck play, as well as the fact that ante must be wagered in the Sealed Deck tournament, there are neither Restricted nor Banned Lists for this style of tournament.

Sealed Deck Floor Rules:

Sealed Deck tournaments will use the Standard Floor Rules, except where noted in the Modifications to Standard Floor Rules section below. There are four additional Floor Rules specific to a Sealed Deck tournament, noted by SD#. These are:

SD1. Players are responsible for providing their own sealed decks and boosters for use in the tournament, except in cases where the decks and boosters are provided for them by the tournament organizers. If an entry fee is charged for the tournament, the fee for a player shall not exceed the Manufacturer's Suggested Retail Price for the cards allotted to and received by the player, plus an additional amount within the normal sanctioning parameters allowable by the Duelists' Convocation office sanctioning the event.

SD2. Prior to the first round's pairings, the Judge should allow a period of 45 (forty-five) minutes for players to construct their decks. All players in the tournament must open and construct their tournament decks during the same 45 (forty-five) minute period. The Judge must announce a warning to the players at the forty minute mark that only five minutes remain in the deck construction period. Players must have their decks constructed prior to the end of this allotted time. If a player has not completed deck construction at the end of this allotted time, it may be interpreted by the Judge as a Declaration of Forfeiture (see Standard Floor Rules #15). In the event all players in the tournament have completed deck construction prior to the end of the 45 minutes, the tournament may commence without delay.

SD3. A player may not open his or her sealed deck or booster(s) prior to the beginning of the time period allotted for by the Judge.

SD4. At no time prior to or during the tournament will trading of cards from the Sealed Deck tournament deck or Sideboard be permitted.

Modifications to Standard Floor Rules:

Note: Rule numbers referred to below correspond to Standard Floor Rules.

5. As written, but cards from the Sideboard need not be traded into the deck on a one-for-one basis; any number of cards may be added to or subtracted from the deck, provided that the playing deck contains a minimum of 40 cards when finished. Additionally, the requirement that Sideboards contain exactly 15 cards is dropped.

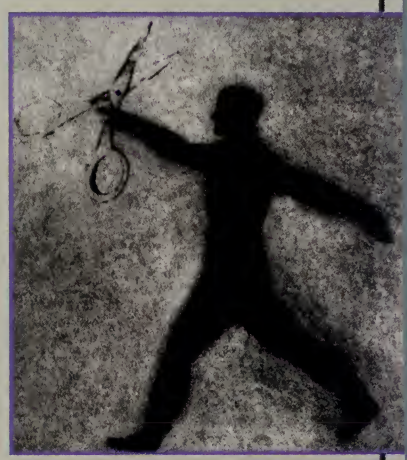
6. In Sealed Deck tournaments, it *is* required that players wager ante. Cards won as ante may be introduced into the playing deck at any time that a Sideboard use is allowed (i.e., in between duels or matches). A player unable to field a deck of at least 40 cards no longer has a legal deck, and will be removed from the tournament.

13. Note: Floor Rule #13 (Judge's right to terminate an excessively long match) may come into play more often in a Sealed Deck tournament, as many decks constructed from such a limited environment when played against each other may grind into a near stalemate situation. It is therefore recommended that if any time limits are imposed per round, it may be desirable to extend the limit to 60 or 90 minutes, depending on the tournament. This extension is entirely at the Judge's discretion, and must be advertised in advance or announced to all players at the beginning of the tournament.

Standard Floor Rules: Magic: The Gathering

Standard Floor Rules

1. Officially sanctioned tournaments will be presided over by a Judge, who may be assisted by as many Assistant Referees as needed. **Neither the judge nor the assistant referees may play in a tournament they are adjudicating.** A Judge may be required to interpret rules, to terminate an excessively long match, to interpret a Declaration of Forfeiture (see Floor Rule #15), or make any other adjudication as necessary during the tournament. The Judge is also responsible for maintaining the tournament records and providing an accurate tournament report for the Duelists' Convocation office that sanctioned the event. Assistant Referees will aid by answering rules questions on the floor, assisting with matching players for a new round, and being available to the Judge for any other assistance he or she may require. In necessary cases the Judge may overrule any decision made by an Assistant Referee. The decision of the Judge is always final.



2. The number of players in an officially sanctioned tournament should ideally be a power of two (i.e., 32, 64, 128...etc.). In the event that the number of players is not a power of two, byes may be assigned randomly during the first round only, and must be done in such a fashion that the number of players in the second round is a power of two. Players will receive no points for a round in which they receive a bye.

3. Officially sanctioned ***Magic:*** *The Gathering* tournaments will use a standard single elimination bracketing system with random pairings for each round. An index card (or reasonable facsimile) will be prepared for each player with the player's name, Duelists' Convocation membership number, and other tournament information. Cards will be shuffled and paired randomly for each round of the tournament. Alternatively, tournaments with the capability may use a computerized system for generating random pairings for each round, provided that the Judge can keep accurate records of each player's points throughout the tournament.

4. A duel is one complete game of **Magic**. A match is defined as the best two out of three duels. A player may advance in the tournament after successfully winning one match and reporting this victory to the Judge.

5. Players must use the same deck that they begin the tournament with



throughout the duration of the tournament. The only deck alteration permitted is through the use of the Sideboard (see Deck Construction Rules for the appropriate tournament type). If a player intends to use a Sideboard during the course of a match, that player must declare to the opponent the intention to use the Sideboard prior to the beginning of that match. Players may exchange cards from their decks for cards from their Sideboards on a one-for-one basis at any time between duels or matches. There are no restrictions on how many cards a player may exchange in this way at any given time. Prior to the beginning of any duel, each player must allow his or her opponent to count, face down, the number of cards in his or her Sideboard. If a player's Sideboard does not total exactly 15 (fifteen) cards, the Judge or an Assistant Referee must be consulted to evaluate the situation before the duel can begin. If a player claims that he or she is not using a Sideboard at the beginning of the match, ignore this counting procedure for that player, but no deck alteration of any kind will be permitted by the Judge for that player for the duration of that match. Any violation of this rule may be interpreted by the Judge as a Declaration of Forfeiture.

6. Players are not required to wager ante during the tournament. Players may play for real ante, provided that both participants in the match give their consent, though this agreement does not allow the inclusion of the banned ante cards in the tournament deck. Ante cards won in a tournament must be kept separate from the tournament deck and sideboard and may not be used in the tournament in any capacity. If loss of ante cards from a player's deck reduces the deck below 60 (sixty) cards, the player no longer has a legal tournament deck, and will be removed from the tournament.

7. *Mulligan Rule:* If a player draws either (a.) no land or (b.) all land cards on the initial draw of seven cards to begin a duel, he or she may restart the duel. To do this, the player must show the opponent that his or her hand has either no land or all land, reshuffle his or her deck, allow the opponent to re-cut the deck, and draw seven new cards. The player's opponent has the option to do the same, even if the opponent's hand does not qualify for this rule. For example, if player A draws no land and wishes to reshuffle, player B may opt to also to try to improve the hand he or she drew. A player may only use this rule once per duel.

8. The use of plastic card sleeves or other protective devices is not allowed with a tournament deck. The exception to this rule is that sleeves may be used to mark a player's card as belonging to that player in the event the card is in the opponent's playing field.

9. The use of "proxy" cards in the tournament deck is not allowed. A proxy card is one that has been placed into the deck to represent another card that for one reason or another the player doesn't want to play with, e.g., using a Swamp with the word "Nightmare" written on it because the player doesn't want to play with the actual card Nightmare.

10. Players must keep the cards in their hands above the level of the playing surface at all times. If a player is in violation, the Judge may issue a warning to the player, or interpret the violation as a Declaration of Forfeiture, at the Judge's discretion.

11. Players may not have any outside assistance (i.e., coaching) during a match. If a player is in violation, the Judge may issue a warning to the player, or interpret the violation as a Declaration of Forfeiture, at the Judge's discretion.

12. Unsportsmanlike conduct will not be tolerated at an officially sanctioned tournament. Players, Judges, and Assistant Referees will conduct themselves in a polite, respectable, and sportsmanlike manner. A player who is excessively belligerent, argumentative, hostile, or unsportsmanlike may receive a warning, or have this behavior interpreted as a Declaration of Forfeiture, at the Judge's discretion. Repeat offenses of this type by a particular member should be reported to the Duelists' Convocation office sanctioning the event for investigation and possible action. Behavior of this type on the part of an Assistant Referee should be reported to the Judge, who may issue the offender a warning or remove him or her from the tournament. Behavior of this type on the part of a Judge should be reported to the Duelists' Convocation office sanctioning the event for investigation and possible action.

13. In the event of an excessively long match, the Judge may need to adjudicate the outcome prior to its actual conclusion. In some cases, the Judge may wish to impose a time limit for each round of the tournament. In either case, the time limit will not be less than 45 (forty-five) minutes of playing time for a complete match. In the event of a long match, the Judge must give the players involved a time warning not less than 10 (ten) minutes prior to the end of the allotted time. If at the end of the allotted time the match is not completed, the Judge will award the victory as follows: if the players are currently playing the first or third duels of the match, the victory shall be awarded to the player with the higher life total in the current duel; if players are playing the second duel of the match, the victory shall be awarded to the player who won the first complete duel. **Semi-final or final rounds should never be adjudicated by a time limit.** It is **highly** recommended that matches be allowed to play to their conclusion (comebacks from 20-1 are not unheard of), but in cases where this is not possible, Judges will use the above format.

14. Players must take their turns in a timely fashion. Whereas taking some time to think through a situation is acceptable, stalling for time is not. If the Judge feels that a player is stalling to take advantage of a time limit, the Judge may issue a warning, or interpret the stalling as a Declaration of Forfeiture, at the Judge's discretion.

15. Failure to adhere to the above rules, or any other rules specific to a particular tournament, may be interpreted by the Judge as a Declaration of Forfeiture. Only the Judge may make an interpretation of a Declaration of Forfeiture. This is a more pleasant way of stating that if a player breaks the rules, the Judge will remove him or her from the tournament.

16. *Rules note:* The Director of the Duelists' Convocation reserves the exclusive right to add, delete, alter, transmute, polymorph, switch, colorlace, Sleight of Mind, Magical Hack, or in any other way change these or any other official Duelists' Convocation rules, wholly or in part, with or without notice, at any time that it is deemed necessary or desirable. This right is non-negotiable.

Duelists' Convocation Membership Application

To join the Duelists' Convocation, complete the form below and send it to: Wizards of the Coast, Duelists' Convocation Membership, P.O. Box 707, Renton, WA 98057-0707 (don't forget to include a check or money order made payable to Wizards of the Coast for $18 US).

Name: _____

Address: _____

Phone: _____

Parent/Guardian Signature: _____
(if applicant is under 18 years of age)

Annual $18 membership fee (US funds).
Make check or money order payable to Wizards of the Coast.

how to run a Magic Tournament

by John Geistdoerfer and Blair VanBriesen, with help from Paul Hughes

Can you run a **Magic** tournament and have fun at the same time? In our experience, the answer is yes. As avid **Magic** players and long-time gamers, we had seen tournaments before and quickly took to the idea of running one. We backed into running our first one at Mach I in Omaha, Nebraska, after talking with some of the organizers of the convention. Since Mach I, we've run four sanctioned tournaments and several non-sanctioned ones as well, and with each event our enjoyment has far outweighed the effort involved in putting on the tournament.

Tournaments serve an important function in any community of **Magic** players—every tournament gives both the participants and the organizers a chance to meet players outside of their usual play groups. The mix of new strategies and styles raises the level of play and almost always makes for a fun and edifying experience. New strategies learned at a tournament can also dramatically change the perceived value of cards, and tournaments invariably provide opportunities (and inspiration) to trade.

What does it take to run a **Magic** tournament? Without a doubt, the foremost qualification of a tournament organizer is a desire to run one. Any player with the serious desire to run a tournament and the commitment to follow through on organizing and implementing it will find that, with a little effort, all the details fall into place.

The first step in setting up any tournament is to "case" your local area. Who would compete in your tournament? This is a question to ask to establish how much of a demand there is for a tournament. Retailers, organizers of previous tournaments, and other **Magic** players can all provide information on your **Magic** "community." Once you've gauged the demand, decide how many people you are capable of accommodating.

Next, choose a format for the tournament. The Duelists' Convocation, the official players' organization set up by Wizards of the Coast, has designed tournament rules which are thoroughly tested and widely known. Following Duelists' Convocation guidelines has a number of advantages. DC members often prefer to play in officially sanctioned tournaments, because these give them the chance to earn tournament ranking points. Sanctioning by the DC also provides free advertising and other support. Receiving sanctioning isn't difficult, but the Convocation does require notification at least eight weeks in advance.

Depending on the kind of tournament you want to run, DC sanctioning might not be the best choice. Running an unsanctioned tournament gives you the flexibility to use an unconventional format. Some popular tournament styles to consider are partners, cutthroat, Emperor rules (a multiplayer team variant), Masters (only one of each card except basic lands), or simple double elimination.

Once you have an idea of the tournament's size and format, find a location. Tournaments can be held in any number of places: stores, clubs, schools, malls, or any other location with adequate space and facilities. Knowing how many participants you plan on having will help you choose a location, but this isn't the only factor to consider. Keeping costs down is a major concern—you don't want to stick your fellow **Magic** players with a big entry fee (the Duelists' Convocation won't even sanction a tournament with an entry fee over $5 per person). If you can't find an affordable location (or even if you can), see if a retailer in the area will sponsor your tournament. Retailers can often provide a location and even help out with advertising and prize support. Tournaments promote the game, contributing to sales for all retailers in the area, so ask all the retailers you can for support—the worst they can do is say no. If a convention is being held in your area, find out if the organizers are planning to hold a **Magic** tournament. Most of the people planning conventions in our area are hoping to host tournaments. A convention automatically provides you with a location, and convention organizers will often promote a tournament for you.

No matter where you hold a tournament, adequate promotion is essential. Get the word out through fliers posted in stores and in gaming clubs (and don't underestimate advertising by word of mouth). Getting a listing in a gaming magazine or newsletter requires a lot of preparation but can be very effective. For instance, the *Duelist Companion* is sent monthly to every Duelists' Convocation member. It lists upcoming tournaments sanctioned at least eight weeks before the date of an event. Most retailers will also promote your event if you contact them ahead of time and catch them when they're not busy. Try to contact all the retailers in your area, even if you aren't a regular customer of every single one. Even if you find a convention as a sponsor, make sure that you follow up on the promotion of your event.

With thorough preparation, a tournament will almost run itself. About a week before the event, double-check the date and time, and inspect the location—you'll have really shot yourself in the foot if you find something is wrong with your location the morning of the tournament.

Next, do a little paperwork; no tournament can run without a sign-up sheet and a tournament bracket sheet. The sign-up sheet can be as simple or as elaborate as you want. At minimum, be sure you record the name, mailing address, and (if applicable) Convocation number of every participant. The address will help you spread the word for future tournaments; we've found that this is one mailing list people don't mind being on. The Convocation number is imperative if you're running a sanctioned tournament, as this must be included in your post-tournament report for competitors to earn ranking points. The other piece of paperwork, the tournament bracket sheet, shows how the competition will be structured. We've found that an 8 1/2" x 11" sheet turned sideways will fit about sixteen duelists.

backgrounds by David Kimmel

In addition to the sign-up sheet and bracket sheet, we usually put together a handout to give to participants when they arrive at the tournament. The handout typically contains the following information: a thank-you to all the sponsors of the tournament; a list of other upcoming tournaments; the current Duelists' Convocation Banned and Restricted Lists; deck construction rules for the tournament, including a list of which expansions are allowed; new rules clarifications that might be helpful; and finally, any special rules for the tournament. On the back of the handout we print a condensed set of the tournament rules, but we always have a few copies of the complete rules on hand as well. If you have prize material, make sure you decide before the tournament how the prizes will be awarded. This will depend on what prizes you have available—if possible, try to split up the prize material among the top players.

Your final preparation before the day of the tournament should be a quick review of the *Pocket Players' Guide*. In our experience, players have been extremely understanding and patient when rules disputes arise. Although you need not be a rules expert to run a tournament, a good understanding of the rules will help facilitate discussions and resolve disputes.

We like to show up at a tournament about an hour before sign-up is to begin. This gives us plenty of time to get organized, post the tournament rules, and take care of any last minute business. If your tournament is being held at a convention, make sure that people sign your sheet, even if they have signed up previously through the convention. We have found that the fact that people sign up for your tournament through the convention is no guarantee they will actually show up. Signing up twice is a small inconvenience and will ensure that you have an accurate count of the participants before the tournament begins.

Once people begin signing in, you can start assigning them places on the tournament bracket sheet. We always assign competitors to all of the odd-numbered slots first, so that if you're standing next to your buddy in line you won't accidentally get paired up against him in the first round. We have been careful to do this after a mishap with a family at one of our first tournaments. A family of four got paired up in the first and second rounds, so that only one of them actually got to play somebody from outside the family. Because people usually play in tournaments to be exposed to new styles and meet new people, we have tried to make sure this wouldn't happen again.

Once you have filled all the brackets, make any last minute announcements and prepare players for the first round. We have found that things go a little smoother if we indicate where each match is to be played. To prevent players with a first round bye from gaining an unfair advantage, we ask them to leave the game area. Once everyone is settled, we check the time and begin the first round. Each match is given a time limit of ninety minutes, and we try to make sure that the winner of the last match in a round gets a fifteen-minute break before the start of the next round.

Once matches have begun, our main function is to monitor the time and assist in rules disputes. Before the tournament, it's a good idea to enlist one or two other people who won't be participating in the tournament to assist as judges. Once again, these don't have to be rules experts, but fairly thorough knowledge of the *Pocket Players' Guide* is a must. If a rules question arises and you're not sure of the answer, take a minute to confer with the other judges and re-read the rules. As long as you're trying to be fair and consistent in making rulings, players will usually be patient and supportive. Even when we've found out later that a ruling was in error, no one has ever held a grudge against us.

After the tournament, award prizes to the winners, thank everyone for taking part, and thank all of your sponsors. If you hold a DC-sanctioned tournament, be sure to promptly fill out your post-sanctioning report. The participants are counting on you to make sure they earn their ranking points.

If you follow all these guidelines for running a **Magic** tournament, you'll learn firsthand that you can run one and have fun at the same time. Sufficient planning has made the process straightforward and simple—anything that could be done before the day of the tournament, we did. In the course of running tournaments, we have met a lot of new friends and become better players by watching all the different styles of play. With enough organization and the desire to bring a group of **Magic** players together for a day of fun, you, too, can run a tournament.

House Rules

by Tom Wylie and Steve Conard

Multiplayer Card Rulings

"Official" multiplayer rules for **Magic**™ don't exist, but multiplayer variants are popular. Since cards are designed to be used in two-player duels, interpreting certain cards in a multiplayer environment can be difficult. To help resolve disputes, we have established the following guidelines for interpreting ambiguous cards.

These cards generate effects that apply to "target opponent" or "target player." If a card generates a continuous effect (e.g. Black Vise), choose the opponent to be affected when the permanent is played. (You may not choose another opponent later, so the permanent becomes useless if that opponent leaves the game.) If a card produces an activated effect, choose an opponent each time the permanent is activated.

Ancestral Recall
Arena
Black Vise
Citanul Druid
Cuombajj Witches
Cursed Rack
Demonic Attorney
Disrupting Scepter
Drain Power
Dwarven Catapult
Eternal Flame
Festival
Gaea's Avenger
Glasses of Urza
Invoke Prejudice
Jihad
Jovial Evil
Kismet
Lifeblood
Lifetap
Mana Short
Mind Twist
Mirror Universe
Nebuchadnezzar
Powerleech
Preacher
Psychic Allergy
Rag Man
Rainbow Vale
Siren's Call
Storm Seeker
Tempest Efreet
The Rack
Underworld Dreams
Word of Command

The effects of these cards apply to all players.

Balance
Eureka
Mana Flare
Pestilence
Timetwister
Wheel of Fortune

These cards should be read as if they said "any opponent."

Bronze Tablet
Farrel's Mantle
Fellwar Stone
Hyperion Blacksmith
Land Equilibrium
Land Tax
Naf's Asp
Psychic Purge
Relic Bind
Whirling Dervish
Witch Hunter

Choose one opponent each time the effect of these cards applies.

Clergy of the Holy Nimbus
Demonic Hordes
Ernham Djinn
Nova Pentacle
Rohgahh of Kher Keep

These cards require a coin toss. Target an opponent each time the coin is flipped.

Bottle of Suleiman
Goblin Artisans
Goblin Kites
Mijae Djinn
Orcish Captain
Ydwen Efreet

These cards should be read as if they said "defending player" instead of "opponent."

Dandan
Delif's Cone
Delif's Cube
Farrel's Zealot
Giant Shark
Goblin Rock Sled
Goblin War Drums
Island Fish Jasconius
Merchant Ship
Orgg
Pirate Ship
Sea Serpent
Vodalian Knights
Water Wurm

Special Cases

Aladdin: Targets an artifact not controlled by you.

Ghazban Ogre: Add "If you are tied for highest life total, Ghazban Ogre does not change controller. If other players are tied for highest life total and you are not, choose randomly which player gets control of Ghazban Ogre."

Nettling Imp: Targets a creature not controlled by you. Forces that creature to attack and may only be used during the controlling player's turn.

Remove Enchantments: Read the second sentence as "If cast while an opponent is attacking you..."

Scarwood Bandits: Can take control of any artifact not controlled by you. The controller of that artifact would be the one to pay to cancel the effect.

Shahrazad: Whoever wins the subgame loses no life. Each other player loses half of his or her life. If a draw, everyone loses life.

Sorrow's Path: Only usable if you are not the defending player.

Wall of Dust: Read "your opponent" as "their controller."

backgrounds by Mark Tedin

Magic Leagues

Many **Magic** players feel overwhelmed by the number of cards other players own and the fearsome decks they've constructed. These players sometimes feel that they can't compete unless they have access to large quantities of cards or some of the out-of-print cards. A good solution for players discouraged by free-for-all environments is to play in a controlled league. Leagues also have the benefit of providing an atmosphere that can encompass a wide range of skill levels.

A league is essentially a controlled play environment, typically consisting of a small number of players (usually less than fifty, preferably between eight and thirty-two). Each player starts with a fixed number of cards, and no cards may enter or leave the league during the season. Everyone starts out on an even footing in the league, no matter who happens to own the largest collection of cards. This makes a league an ideal environment to introduce your friends to the game without requiring them to make a large investment in cards.

When a league is created, one person should be designated league commissioner. The commissioner is in charge of league structure, rules, players, match registration, and the overall upkeep of the league. Running a league may require a lot of time and resources, depending upon the style of league you are running. The league commissioner should be someone who is responsible and has the ability to fully operate a league; a retailer can be a good choice.

Presented below is an overview of a league formed at Wizards of the Coast. The description covers many aspects of a league, from deck construction to league play The Gamma League is only one example of a league, and is not the last word in league construction.

The Gamma League

The Gamma League uses a standard league format for generating decks: one starter deck, two boosters (from *Fallen Empires*™), and any four basic lands. Decks are constructed with a forty-card minimum, and the league follows **Magic** (not Duelists' Convocation) rules.

League Structure

The League is divided up into five divisions of eight players for forty players total. Once the players have signed up for the league, they are placed into the different divisions randomly by the league commissioner. (At WotC, each of the five divisions represents one of the five colors of **Magic.** The divisions are named Sengir, Phantasmal, Llanowar, Benalish, and Hurloon.)

At the time players sign up for the league, each player chooses a unique symbol as a signature to put on cards lost in ante. In all games, players must play for ante. When an ante card is lost, the player losing the card places her symbol on the card. This allows other players to follow the history of a card.

The players within each division play only each other, so each player plays a maximum of seven matches. A match is made up of three games, and all three games must be played to complete a match. A player's standing or position in the league is determined by how many cards she has won or lost. Players may lose a maximum of three cards per match (unless cards that affect ante like Demonic Attorney are played).

Alternatively, the league structure could follow a free-for-all, round robin style. In this format, each player must play one match with all of the other players in the league, with three games making up a match. Ante is wagered on each game just as in Gamma League, with the winner of the game keeping the ante.

In a round robin format, each player plays all other players once. If the league doesn't control who plays whom in what order, you end up with players seeking out other players in a deliberate attempt to gain an advantage. Because players play at their own pace, there can be times when one particular player has played so many matches and lost so many cards that he is viewed by other players as ripe for the picking. In this style of league play, order of play becomes important.

One additional rule used in Gamma League is the Sideboard. Each player starts with a total of eighty cards, forty of which they must play with. The other forty cards can be used as the player sees fit. Players may exchange cards between their Sideboards and their decks in between games and matches.

League Play

Players may challenge or accept challenges from any other player in their division, and it shouldn't matter what order players play in. Once a match has been completed, the two players register the match with the league commissioner.

To keep the league running smoothly, the commissioner may want to institute a league policy that will dock a player one card of her choice if she doesn't play at least one game per week. There are always unforeseen circumstances that may keep a player from playing matches, so the commissioner shouldn't be too hard-nosed about this.

End of League Play

When all players have finished their matches within the division, the commissioner will rank the players by how many cards they have. In the limited environment of a division, a player in a worst-case scenario will lose twenty-one cards. In the rare event a player loses so many cards he can't play a legal deck, that player is dropped from the league.

ANIMAL TRAP

by M.C. SUMNER

Kolli pushed through the curtained doorway and wrinkled her nose at the acrid stench. The shop was narrow, dirty, and its oiled paper windows let in only a muddy light. Pelts of a dozen beasts hung from the rafters, turning the interior into a maze of hides.

"A good morning to you," called a rough voice from behind the skins. "What can I do for you today?"

"I'm looking for Morl," said Kolli. She saw heavy boots and thick legs approaching from under the screen of pelts.

"I'm Morl." A last skin was pushed aside, and the bearded face of a broad-shouldered man poked through. He didn't see her at first, a smile frozen on his thick lips as he looked left and right.

"Down here."

Morl's bearded face turned down, and the smile faded as he surveyed Kolli's ragged clothing. "Who are you?"

"Dason sent me."

Morl rubbed at his rheumy eyes with one sausage-fingered hand. "Dason? Well then, why'd he send you?"

"He said you were having some trouble with..."

Morl turned and walked away through the swinging pelts. "Go back and tell Dason to send someone old enough to lace his own clothes."

Kolli pushed through the skins after him. "I'm fourteen and I'm plenty..."

"Girl, you aren't big enough to make a good breakfast. Go and get your older brother."

"I've worked with Dason on..."

Morl turned back to her. "This is not taking change from some beggar's tray. Tell Dason to send someone else."

"Will you let me finish a sentence!" Kolli shouted. "I don't have an older brother. And Dason isn't going to send anyone else because you aren't offering enough to hire anyone else." She planted her hands on her narrow hips. "And you don't need anyone else. I'm the one you want."

Morl's brow furrowed. "Are you now?" He walked around and sat behind a stout table that was covered in scraps of loose fur and spotted with dark stains.

"Yes," she said.

"Did Dason tell you what the job is?"

"Doesn't matter," said Kolli. "I'm the one to do it." She came to the edge of the table and leaned over it, her hands on the rough wood. "What do you need stolen?"

"Careful there," said Morl. "You'll not be wanting to put your delicate little hands in anything nasty."

Kolli flicked her eyes at the discolored table, but she didn't move her hands. "What do you want stolen?" she repeated.

"What I need is a secret."

"How can I steal it if you won't tell me what it is?"

Morl waved a beefy hand. "I don't mean that, girl. I mean it's information I'm after. Somebody else's secret that I need stolen."

"Whose secret?" she asked.

"Kalenth Ush," said Morl, lowering his brow as he said it.

Kolli frowned. "The trader from Keldon? The one that lives out in the woods?"

Morl nodded. "The very one." His thick lips turned up in a smirk. "You're not so sure of yourself now, are you?"

"I've never worked outside of the city," said Kolli. She hesitated for a second. There had been stories of terrible things happening outside the city. In just the last few days, several people had disappeared. "I'll manage. What is it you want to know?"

Illustrations by Liz Danforth



The big man leaned across the table until his craggy face was almost touching Kolli's. "I need to know where Kalenth Ush is getting silver wolf hides."

Kolli frowned. "I would suppose he's trapping silver wolves. You don't think so?'

"Not here," Morl said with a shake of his head. "I never heard of a silver wolf within a hundred leagues of this place. But Ush keeps turning up with the things." He leaned back, picked up a scrap of fur, and rubbed it between his fingers. "There's nothing else like silver wolf fur: soft, warm, takes well to dye. And there's no animal in the world so tough to take: big as a man, mean, and only comes out at night."

"I don't get it," said Kolli. "What's the difference where this Keldon gets his furs?"

Morl snorted. "When silver wolf is plentiful, every other fur turns cheap. Why buy rabbit or common timber wolf if you can get silver wolf? Things keep up like they're going, and every trapper, tanner, and fur trader in town will be out of business."

"I'll find out where he gets the furs," said Kolli. "You have my word."

"Well," said Morl, "I can't say as I find that very reassuring. Run along, girl, but be careful how you play your games with Ush. He's not much nicer than a wolf himself."

Kolli knew every crooked alley and bird-spattered rooftop of the city, but the woods were a mystery to her. Compared to the densely packed houses and tangled streets, the thick boles of the ancient trees provided scarce cover. Kolli hugged herself tight against the rough trunk of an oak, hoping that her colorless clothing would blend in with the lichen-spotted bark. A dozen steps away along a dusty path was the home of Kalenth Ush.

The peaked roofs of several ramshackle buildings showed over a tall fence of sharp-topped poles. There was a narrow gate on the side of the fence facing the road, but it was closed. A length of cloud-gray fur that flapped from a tall staff like the banner of an army served as the only advertisement of the Keldon's business. A trail of smoke rose from one of the buildings and brought the scent of burning pine to Kolli's nose. Ush was home.

The plain fact that the trader felt confident enough to build outside the city walls said a lot about the man inside the fence. The woods around the city weren't known for their kindness. Bandits, giant spiders, and sword-clawed grizzly bears were all common under the dark trees, and basilisks were not unknown.

Kolli had not much fear of the bandits—she'd lived her life among such as them—but the animals.... It was all she could do to keep from running back to the city when the reddened sun fell to the horizon. A few minutes later, she heard the horns of the city guardsmen. Then came the distant groan of timbers and clanking of heavy chains as the gates closed for the night.

She waited until the sky had gone a bruised purple and the night birds had started their songs before she released her grip on the tree and moved toward the Keldon's compound. Rubbing her stiff arms, Kolli stepped through the narrow band of woods and hurried across the dusty road. She pressed her face to the rough-hewn palisade and searched for some seam wide enough to look through, but Ush had chinked the gaps with mud.

Kolli's thin fingers slid over the wood, finding every knot and crack. Her arms pulled, and her soft boots left the ground. She climbed easily. It took only a few seconds before Kolli's face peered between two pointed poles at the top of the wall.

The largest building was the closest. Smoke came from a hole in the center of its roof, and Kolli could hear the cracking of cedar knots in the fire pit. Small sheds lined the back of the compound. Each shed was surrounded by its own stout fence. The gates on two fences hung open, but the others were barred with thick lengths of wood. A small pen just below Kolli held a heap of scythed grass and a trio of mangy sheep.

She wrinkled her nose in thought. What did Ush keep in the sheds? They weren't large enough for cattle, and there was none of the noise and offal that came with poultry. Surely the palisade itself provided all the protection his animals might need from the creatures of the forest. So the sheds weren't strong to protect what was in them. Maybe they were strong to keep what was in them from getting out.

A smile spread slowly over Kolli's face as she looked at the sheds. She dropped from the wall and trotted back toward town to see if the city's walls were as easy to breach as those of Kalenth Ush.

"Raising silver wolves!" shouted Morl.

Kolli nodded. "He's keeping them in sheds out there. He's even got sheep to feed them."

The fur trader ran a hand across his shaggy hair. "Raising them. I'd not have believed it. How could you ever manage them? For that matter, how did he ever catch them and bring them here?" He stopped and looked sharply at Kolli. "You saw these wolves?"

"I saw the sheds."

"Sheds! Sheds could be anything. I'm not paying you to find out if the man has sheds."

"If he's not raising wolves out there," Kolli said calmly, "then how do you explain the news I got from the city guard?"

"What news?" asked Morl.

"You've heard about the missing merchants and woodsmen?"

"I have, and it's surely the work of bandits."

"That's what everyone's been saying. But



last night, some men on horseback were attacked by a beast."

"A hellcat, they'll attack anything."

Kolli smiled. "By a beast that looks like a giant timber wolf."

"Giant timber wolf," Morl said slowly. "Yes, I supposed that's how someone around here might describe a silver wolf. There's more difference than just size between them, though; silver wolves have hands like a man and hell's own meanness."

"Some of Ush's pens were empty," said Kolli. "I figure some of these wolves escaped and are taking care of travelers."

A thoughtful look came to Morl's deep-set eyes. "Perhaps I'll rig a few traps. Couldn't hurt my business to offer a silver wolf pelt of my own."

"Good idea," said Kolli. "Now, if you'll just pay me, I'll be on my way."

Morl's hand was halfway to his pouch when he stopped and asked, "Supposing you're wrong?"

"I'm not wrong."

"I don't know that. Besides, even if Ush did have silver wolves in those pens, they might have all been killed or gotten loose by now." He shook his head. "No, I need to know what Ush has in those pens now."

"I've done what you asked," said Kolli. "If you want more, you'll have to take it up with Dason."

"An extra silver."

"Two."

"Done," said Morl. "But only if he's got silver wolves in those pens. No wolves, and I give you nothing."

Kolli remembered the heavy wooden bars across the doors of three of the sheds. Whatever was in there, it was something that Ush didn't want to get loose. And if she was very clever, she might keep Dason from finding out about the extra payment.

"Done," she said.

She was careful to climb the fence at a spot as far as possible from both the sheep and the wolf pens. Kolli let herself drop to the weed-choked ground inside the fence and sat still for several minutes, waiting to see if there was any response from the house.

No lamp showed from inside the ragged building, only the reddish glow of the fire pit. For the moment the night was clear and dark, but Kolli had just an hour to complete her work. Already the radiant spark of the lesser moon was nigh in the black sky; soon the greater moon would join it, and the night would be too bright for Kolli's comfort. She had to move now. She planned her steps carefully, moving from the fence toward the first shed in the line with quick, light steps.

The pens were filthy. The heavy railings were almost as tall as the palisade around the compound, and gnawed and gouged all the way to the top. The sheds showed signs of frequent patches and reinforcement. The wood of the doors was thicker than Kolli's palm. Scraps of light-colored fur were stuck on the rough wood.

At the third shed, she heard a muffled noise. The sound came again—a soft whine.

"I just have to see it," Kolli told herself. "I only have to look in, count the beasts, and get out of this fearful place."

She pressed her face against the rough boards at a spot where there was a finger-width gap. It took some time before her eyes adapted to the almost total darkness in the shed, and even more time before she could interpret what she saw. It was a man. He was tied hand and foot to the opposite wall of the shed. His mouth was covered by a strip of untapped hide. The ragged clothes that hung in ribbons from his body might once have been the garments of a well-to-do traveler. He was staring right at Kolli.

She gave a soft cry, and stepped back from the shed. The man tried to speak, his words an animal whine under the gag. Kolli went back to the shed and whispered, "I'll get you out. Don't worry."

A hand clamped around her neck and lifted her from the ground. She clawed at the hand and kicked with her feet, but found only air. Slowly, she was turned to face a fierce visage with eyes blacker than the night, and a smile filled with long, sharp teeth.

"Worry," said Kalenth Ush.

"I won't tell anyone," said Kolli. The leather straps from which she hung were chafing her wrists, and she couldn't quite turn her head far enough to see what Ush was doing. The fire was only a few feet away, and the room was lit red by the flames. On a small table was a heap of gold and silver — undoubtedly taken from the pockets of the missing travelers, as well as from Ush's trade in silver wolf hide.

Kolli swung her legs, trying to turn her body toward the Keldon. "Really. I've had trouble with the guard. They wouldn't believe me even if I did tell them."

Ush stepped back into view. The man was so tall that his head almost brushed the ceiling. Despite the coolness of the night, his face was bathed in sweat. "Tell them what?" he asked in a voice full of guttural Keldon accent. When Kolli didn't answer, he gave a grunt of disgust. "You have seen it all, but you still don't know. Do you?"

"It's you that's killing the travelers."

"Is it? And why would I do that?"

"You're stealing their money, then feeding the travelers to your silver wolves," said Kolli.

The Keldon snorted. "You foolish southerners don't even know what a silver wolf really is." He stepped closer and ran a rough-nailed finger down Kolli's cheek.

She did not flinch; she would not allow herself to flinch.

"What do you know of the skin trade?" asked Ush.

"Nothing. I know nothing. Let me go and I won't say a thing about what I've seen."

He ignored her offer. "In this work, there is always a tradeoff. With an older animal, you get the largest pelt. But not the finest pelt." Again, his hand reached out to Kolli's cheek. "The softest pelts come only from the young."

Quite slowly, quite deliberately, he leaned toward Kolli and pulled her jerkin away from her shoulder. Then he bit her. Hard. She cried out; she couldn't help it. The Keldon's trader's mouth seemed hot as a furnace against her skin.

He leaned back, smiling at her over bloody lips.

Kolli took a hard grip on the leather thongs, then she pulled her feet up and planted both heels square in the trader's smiling face. As he staggered away, Kolli whipped herself back and forth until she was able to throw her feet through the smoke hole in the center of the roof. A cloud of embers came up with her, swarming around like an army of fireflies. The heat from the flames below was terrible, searing her legs and back. But relieved of her weight, the leather straps at her wrists grew looser, and she struggled free. Her head swung toward the fire.

Ush screamed something Kolli couldn't understand and stepped into the fire pit in his effort to grab at her. Sparks and smoke surrounded her as Kolli pulled herself completely through the smoke hole and rolled away



across the roof. She felt broiled from head to mid-thigh. Her breeches were scorched, and she could smell the sickening odor of her own charred hair.

The door crashed open, and Kalenth Ush rushed into the yard. Orange sparks and smoke followed in his wake. He was beating at his smoking legs and screaming in some foreign tongue.

Kolli blinked away smoky tears, crawled to the edge of the roof, and sprang toward the palisade. Her palms were torn by a hundred splinters as she caught the top of the fence. For a terrible moment her feet could find no purchase, but then she was up and over the sharpened logs. She hit the ground hard, stood, and ran doubled over, with hand against her aching ribs.

It was almost a mile through the dark woods to reach the city walls. Even if she reached them, she'd have to find a way past the guards — the story she'd used the night before was not likely to work again. The sky was turning grey. Any moment now the misty orb of the greater moon would clear the horizon. Kolli had feared it rising before; now she only hoped it would give her enough light to see the path.

Then her bones caught fire.

Kolli fell into the brush. She wanted to scream, but her throat was burning, too, burning white-hot. She could feel each vertebra in her backbone being twisted. Her muscles flowed over her melting bones like ice before a furnace wind. Her tunic and breeches shredded against her twisting flesh. Then the fire ended, and Kolli lay panting on the trail in the cool night air.

She tried to stand, but her knees bent the wrong direction. In the cold light of the moon, she saw that her arms were covered in silver fur, and each finger of her hand ended in a curving claw. Trembling, she lifted one clawed hand to her face and felt at the muzzle that jutted from where her mouth had been. She screamed. It came out as a howl.

Another howl sounded through the woods. It should have been the wordless call of a beast, but it wasn't. Kolli understood every chilling note of that howl. Kalenth Ush was coming.

Kolli found that her hind legs were too short to do more than an awkward shuffle. All fours was more comfortable. It took her a few strides to get the rhythm, and then she was running faster than she ever had before, running so fast that the trees around her were nothing but a blur.

Ush was still following. She could hear him on the trail behind her. He was growing closer with every long stride. Kolli turned a corner and caught sight of the torches burning on top of the the city walls. She had no idea of what she would do when she reached them, but anything had to be better than being caught by Ush.

The ground underneath her exploded in a spray of leaves and dirt. For the second time that night, Kolli rose into the air, this time in a stout net of rope. The net swung only inches around the ground, held up by a heavy hawser. As Kolli bounded and twisted in the net, a cheer sounded from the treetops about her. She twisted her head back and saw Morl climbing down the trunk of a heavy oak.

Kolli tried to talk. Tried to tell him who she was, what had happened. All that emerged from her snout was a series of whines and growls.

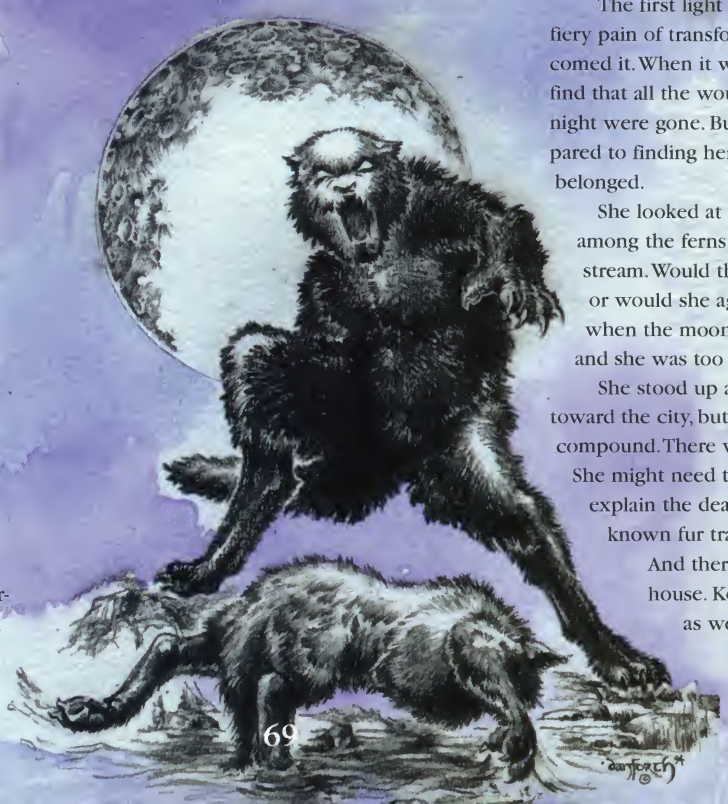
"You're about the scrawniest silver wolf I ever did see," Morl said as he walked around the net. From a sheath across his back, Morl pulled a wide-bladed sword. "But small pelts are usually the best." He raised the sword over Kolli.

A grey shape sprang out of the woods and sent Morl sprawling. The sword flew from his hands, falling into the leaves under the net. Morl screamed.

Kolli reached through the net and clawed at the ground, trying to get a grip on the sword. Her transformed fingers were more suited to slashing than gripping, but at last she had it.

One blow, and the net fell to the ground. It took several more hacks for Kolli to cut herself free. Lurching across the clearing, unsteady on her hind legs, she went after Kalenth Ush.

Morl was on the ground in the midst of a black circle of blood. Ush leaned over him, worrying the dead man's neck like a dog shaking a squirrel. He turned toward Kolli and howled, bloody foam spraying between his fangs.



Kolli swung the sword in both hands. Ush dodged easily. A backhanded blow from one of his clawed hands sent Kolli flying. She rolled into a rocky stream. Cold water matted her fur.

Ush stood on the bank, his shaggy form silhouetted against the rising moon. Kolli saw cold moonlight reflected from his silver eyes. With a snarl, he came for her.

It was Kolli's turn to dodge. As Ush hit the water beside her, she lashed out and caught his side with her new claws. His painful cry was rewarding. Kolli jumped away, looking for an opening.

Ush was faster than she thought. The pool of water exploded into spray. Claws tore into her shoulders, and she was hurled down. With one hairy arm, Ush held her in the stream. He opened his long jaws, exposing teeth as curved and sharp as the instruments in Morl's leather shop.

Kolli's clumsy fingers searched across the stream bottom, looking for a stone. What she found was the sword.

Her desperate swing struck Kalenth Ush's furry neck like an ax biting into a tree and stuck there. The silver wolf fell away screaming.

Kolli struggled to her feet and stepped back, then dropped to all fours and bounded into the trees before turning to look. Ush pulled at the sword, but the hilt was slick with gushing blood. His short arms could not get a grip. He snarled one last time and fell.

She was slow to approach his body. Only when the blood had stopped flowing and her new nose detected the odor of death did Kolli step forward. She pulled the sword back and forth to work it free. Then she struck over and over, until the silver wolf's snarling head rolled among the leaves.

The first light of morning brought the fiery pain of transformation. This time, Kolli welcomed it. When it was over, she was happy to find that all the wounds she had received in the night were gone. But that joy was nothing compared to finding her own face back where it belonged.

She looked at the still form of Kalenth Ush among the ferns at the side of the bubbling stream. Would this thing end with his death, or would she again become a monster when the moon rose? Kolli didn't know, and she was too tired to worry about it.

She stood up and started to walk, not toward the city, but back toward Kalenth Ush's compound. There were prisoners to set free. She might need their help if she ever had to explain the death of two of the city's best-known fur traders.

And there was a pile of gold in Ush's house. Kolli would set that free as well.



ACCORDING TO

compiled by Scott Hungerford

On any given day, the Wizards hear quite a few strange stories. I dispatched my "agents" to investigate a few of these bizarre tales—some of the results will remain, of course, classified. As for the rest, judge for yourself:

A Token of My Affection

Reports of people using weird objects as counters and tokens are common. My personal favorite is the player who uses spent .357 shells as blood counters in **Jyhad.**

"My Tremere does three damage to your Craw Wurm."

The Ring of Ma'ruf from *Arabian Nights*™ allows you to bring any card into your hand from outside the game. A player can certainly bring a Toreador Justicar or even a Four of Diamonds into his hand with a Ring of Ma'ruf—he can even get them into the graveyard by a variety of means—but is there any legal way to get these strange cards into play?

"Around the television aerial, off the sofa, over the pizza box, nothing but net."

Some players still use Chaos Orbs and Falling Stars, and many show an unsettling mastery of nailing cards that offend them. I have seen airborne Chaos Orbs that defy the laws of gravity and physics; I have seen well-flipped Falling Stars turn around a runaway slaughter and secure a decisive victory. I have even seen secret government documentation that space aliens from Alpha Centauri are waiting to kidnap the world's top twenty **Magic** players at GenCon and force them to become combat pilots, just like in *The Last Starfighter*. No matter how weird things get, though, you *cannot:*

1. Cover any part of the playing field with plastic wrap.
2. Cover your cards with card protectors, pieces of stained glass, or hundreds of little lead figures.
3. Use large encyclopedias, animals, or people as counters. (Using your little brother as a counter just isn't legal.)
4. Shred your Chaos Orb into little pieces and let the fragments drift across your opponent's side of the playing field. (The Chaos Orb becomes an invalid card, or at the very least can safely be considered marked and cannot be legally used in play.)
5. Tape or staple cards to the walls, ceiling, underside of the table, or yourself.
6. Hide your cards underneath your opponent's cards.
7. Coat your Chaos Orb with Stickum™ so you can nail the Pearled Unicorn your roommate stapled to the dorm room ceiling.
8. Nail your opponent in the eye or any other vital organ with a well-thrown card. Just because you're losing doesn't mean you have to blind or cripple your opponent—it's just poor sportsmanship.

Preliminary reports have also confirmed that one employee at Wizards of the Coast owns a huge Chaos Orb, roughly the size of a box of breakfast cereal. Now wouldn't that be nifty to fling at your opponent?

The Frozen Shade from Heck

In an Emperor's game, a 32/33 Frozen Shade was Berserked to become a 64/33 Frozen Shade, then was Forked and enchanted a hideous number of times by the General and his Lieutenants, making it a 19,000+/33 Frozen Shade. Unfortunately, the opponent blocked this monstrosity with a Wall of Shadows from *Legends*—all damage the Wall of Shadows receives from creatures is reduced to zero....

Ironman Magic

I have personally taken part in this bizarre variant of **Magic.** In Ironman **Magic,** when a card is destroyed, it is really destroyed: the offending card can be ripped up, flushed, burned, dunked in tomato juice, or drowned in a two-liter of generic diet grapefruit soda. This game was meant to be played in front of a large crowd, with only Alpha and Beta cards allowed, but I have also played it with everyday common cards and simple decks. Mutual consent must be established for who gets to destroy which cards, but the following rule generally applies: the player responsible for a card going to the graveyard gets first say on who gets to destroy the card in question. If you Disenchant your opponent's Mox Sapphire, you get to decide whether you want to flush both the Disenchant and the Mox. Sometimes it's better to force your opponent to tear up his own Mox, just to watch the tears bead up in his eyes.

backgrounds by Amy Weber
spot illustrations by Julie Baroh

Mister Pling

The game is best played with tournament legal decks, and both players should start with forty life points each. Starting with this much life guarantees that both players will go through a large share of their libraries before the game comes to a close. The sole survivor from my last game is a ketchup-stained, stapler-bashed, black-handlebar-mustached Lord of the Pit.

Complete Trading Mastery

My operatives recently verified that someone had successfully traded a couple of Revised starter decks into a full set of *Legends*. The person did it in just a few months, without ever spending a cent of his own money. How did he do it? He contacted every game, hobby, and toy store in his area and traded fairly with everyone he could. When his hometown resources were exhausted, he checked the Yellow Pages at his local library and sent fliers to every game store in the region.

"Can I Death Ward myself?"

A rather strange individual called the WotC customer service line right after Halloween, asking about spells that would protect him. After a few minutes of convoluted conversation, the confused customer service representative finally figured out that he wasn't asking about **Magic:** *The Gathering*—he wanted a magical incantation that would protect him in real life. Once it was explained that WotC could only help him with questions about its card, roleplaying, and board games, not about magic, voodoo, or matters of the occult, he quietly hung up....

Also from WotC's customer service files: a young child once called up and asked what the cover of *Spider-Man* #238 looked like. When he couldn't get an answer to the question, the child began crying hysterically.

Paint Thinner Blues

An avid player of **Magic** suffered through the Chicago floods with devastating losses. His basement flooded and most of his cards were either soaked or floating. Although it's possible to iron out cards and save a few against the trauma of water damage, a can of turpentine was also mixed in with the water in his basement. The turpentine didn't combine well with all thirty of the Black Lotuses he had painstakingly traded for over the course of the previous six months.

Strange Sightings

I've heard stories that **Magic** cards have been seen for sale at the occasional 24-hour restaurant, and even across the counter at a small gas station in California. There are even rumors of *Fallen Empires*™ booster packs being sold at a Victoria's Secret.



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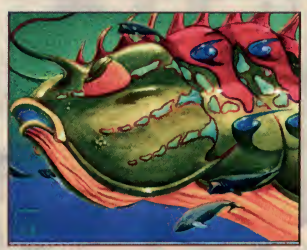
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*Since she graduated from Paier College of the Arts in Hamden, CT, six years ago, Melissa Benson has been persistent in pursuing a name and a career in fantasy illustration. Her work in the trading card game industry includes numerous pieces for Wizards of the Coast (**Magic**: The Gathering™ and **Jyhad**™), MagForce 7 (Star of the Guardians™ game), Destini Productions (Flights of Fantasy™), and Companion Games (Galactic Empires™); her credits also include work for Pendulum Press in CT, Gamesmiths, Inc. in CA, and RAFM in Ontario. Melissa's work has appeared in several gaming magazines, including Scrye, Cryptych, and The Duelist.*



Above: Segovian Leviathan, from *Legends*) "The background on Leviathan has a really neat texture, you know why? Because it was too cold when I sprayed the Krylon™ [a fixative]. It's a neat effect, but it wasn't what I planned. That was one of the happy accidents—sometimes they're happy, sometimes they're not."

A Conversation With Melissa Benson

conducted by Kathryn Haines and Amy Weber

December 1994



Above: Xira Arien, from *Legends*. "I like to try the unexpected. When I was doing Xira Arien, I had virtually no information. 'She's a Legend; she can fly'—that was all they knew at the time. So I said, well, there are bat wings, and there are feather wings....And then it occurred to me—I had a dragonfly in the house. Dragonfly wings—that sounds like a plan; let's try that."

When it comes to the business side of her art, Melissa is uncompromising; her relentless defense of artist rights has earned her "something of a reputation," she admits. But she's quick to laugh at adversity, and her hard-edged humor is infectious.

She's eager for feedback; when she calls "to see if you got my work," what she really wants to know is what you think of it. Knowing where things stand is important to Melissa. And that, as much as the interview, is why she's flown out to Seattle from Connecticut—to attend the WotC shareholders meeting, to put faces to the names she knows, to check things out. "I'm only as good as the information I have," she says—a principle that seems to apply in everything she does.

Sitting in The Duelist office, she's casual, but prepared; samples of her work—everything from sketches of buff barbarians to a portrait of Gloria Swanson—cover the floor as we talk. And, we discover, these samples are not all she's brought. Melissa, it seems, makes a habit of being ready for anything.



Above: sketch and final piece for Skeletons of the Wastes, from **Magic:** *The Gathering—Ice Age*. "I wanted it to be creepy. I thought, 'The idea of skeletons tracking somebody—that's pretty creepy.'"

Right: Geisha from the trading card game *Flights of Fantasy*, published by Destini Productions.



Below: sketch and final piece for Touch of Death from *Ice Age*.



Center Poster: untitled portfolio piece

backgrounds by Amy Weber

At left: Animalism, from **Jyhad**



Below, left: Farrel's Zealot, from *Fallen Empires;* *Below, right:* Lord of Atlantis, from the original ***Magic:*** *The Gathering*

Work and WotC

K: How did you get your start as an artist?

M: [*laughs*] Actually, my very first job out of college was drawing futuristic lawn care equipment. There is a placement agency in Connecticut for artists which placed me as often as they could; it was difficult for them because they don't place illustrators, they place graphic artists. Most of what they ended up giving me were advertising jobs where the client needed sketches.

K: So you've actually supported yourself doing art?

M: We'd like to think so. [*laughs*]Actually, I have an *incredibly* supportive family, and that has made things a lot easier. And the graphic jobs that came through were just enough.

One job I had through this placement agency was in Westport, for a dressmaker. He hired me to draw illustrations of wedding gowns. Rich women would shop for their daughters' trousseaus; it was my job to take what they liked—this seam, that hem, you know—and put it all together so they could see what it looked like. I remember one of them just wanted to change the hem line. The hem line? Pick up your skirt and look in the mirror!

It was through them that I realized just how much money was to be made. Because the agency was getting twenty percent, and I'm getting twenty-five bucks an hour; that means they're get-



ting a whole lot more. And these people are willing to pay that, *ask* to pay it, even. So you see that kind of money going out, and you say: "I would have done this job for three hundred dollars. The going rate is fifteen hundred. You've got to be kidding." But the money is there.

K: Are you an active marketer of your work?

M: Out of necessity. Most of what I do is for marketing purposes: I try to identify a market and do samples that are specifically tailored to that market.

A: I've seen her in action! Remember GenCon®? She had her entire portfolio in her bag. No matter where we went—see, she's got it now! [*Everyone laughs as Melissa pulls out a small album of 4x6 color photos.*]

M: I'm constantly sending out samples of my work. And a response card—a well-designed response card is very important. [*laughs*] The comments you get back can be interesting. "Nice work." "Happy New Year." "Good luck in your career." Thanks—you're not helping it any!

A: Did you get any helpful comments?

M: A couple of leads that didn't pan out. But at least they made the effort—that was nice.

A: What about constructive criticism?

M: [*laughs*] It depends upon how you look at it. One wrote back, "No science fiction, no horror. If you don't do fantasy, don't send anything." But all I do is fantasy. So I sent them a cover submission, and it came back: "Sorry, the cover has to represent the inside of the book." Well, that's a neat trick, isn't it? I can't fight with that one, can I?

K: So how did you get involved with Wizards of the Coast?

M: I went to a comic book store and copied down the addresses from a catalog of game publishers. [*laughs*] You go in and write down as many addresses as you can before they kick you out. "What are you doing?" "Nothin'." You're stalling, you hope you're getting the right zip code because you're being distracted....

So I mailed out query letters, and one company wrote back saying that they were not a manufacturer, but they sent me a list of all the gaming companies, all their addresses, contacts—it was several pages long. I went through every one. Called the ones that I could, scrapped the ones that answered the phone with "Hello?" and not the company name—yeah, you're about as big as I am—next!

So I sent out all the fliers, with response cards, and, you know, sat back and waited. And Jesper [Myrfors, former art director at Wizards of the Coast] sent me the response card back saying, "Yes, we are interested; there is nothing going on right now—when there is we'll give you a call." And I thought, yeah, you and everybody else. This was before **Magic** came out. But Jesper did. And you know the rest.

K: Since then, you've done almost thirty **Magic** cards, and how many **Jyhad**?

M: Fourteen.

K: How was working on **Jyhad**, compared to **Magic**?

M: Okay. I had thought it was going to be Gothic vampires, which I would have adored. I have this interest in the costumes of that time—the textures, the colors; the architecture—gates, the ironwork. Fireplaces. There's a mantle in the Metropolitan Museum [of Art in New York City] which the Vanderbilts owned which is just out of this world. These huge figures holding it up....ahh. The Victorian era stuff—I like that stuff a lot. That's what I expected. Modern vampires—they're okay. I was disappointed. But it was okay. Because I do like doing portraits.

K: Did you get a lot of reaction from, oh, say...?



M: Tura Vaughn? Yeah, I got a lot of reaction!

K: What do people say?

M: "A woman drew that?" I go around with a three-ring binder full of color photocopies. Guys go through it, and they stop at that one. Sometimes they say something, sometimes they go on.

Below: portfolio piece
Left: Orcish Veteran, from *Fallen Empires*

Below, center: untitled portfolio piece. "Black and white is what I'm most comfortable with; that's how I see things. Dark against light, the contrast—that is the single most important thing. Most of my time is spent, believe it or not, doing color studies, because my sense of color, by itself, doesn't come naturally—I have to work at it."



Style and Media

K: How would you characterize your style?

M: I don't have a clue. People can see it; people can pick my stuff out of a crowd. I don't see the underlying style, to tell you the truth. All my pieces look different to me.

K: Your color scheme is very distinctive.

M: I like supersaturated colors—very jewel-like colors. That's why I think I gravitated more toward dye, rather than watercolor. It takes too many coats to get the saturation with watercolor, when you can do it once with a dye.

K: Do you consider yourself indebted to particular artists for your style?

M: Sir Lawrence Alma-Tadema for marble, certainly. Alphonse Mucha for grace. Roy Krenkel for action. It depends upon what feeling I'm trying to get across. If I'm painting a certain thing, I'll reflect upon what artist says that bestto me, and then see how they approached it, how they see it. If I'm trying to get across some kind of serenity, for example, I'd look at Rob Alexander's landscapes—they're just terrific.



K: It is important to you to do a subject differently than other artists?

M: Very. Because otherwise I'm just reading the same speech. You have to change the words a little. Otherwise it's plagiarism—there's no difference.

I once did a book cover, a graphic novel version of *Treasure Island*. And I had the feeling, the definite impression, that the art director wanted me to imitate [comics artist] Nestor Redondo's style. If you want to know where I draw the line, that's it. I don't draw like anybody else—I draw like me. If you don't want my style, you don't want me. And I have no problem with that. If you want Boris Vallejo, hire Boris. I can't do that; I won't. If somebody likes a piece that I've mimicked, they're going to say "Oh, that's so-and-so"; they're not going to say "That's Melissa; let's use her for the next piece." So what's the point of that?

A: When did you develop your signature?

M: I wanted something that would be...recognizable. You'll forget the name—it isn't that unusual a name—but people will remember a symbol faster than they'll remember a name. They'll see the symbol and say "I've seen that symbol before"—and that's really all you want, to have that association with everything you do, recognized as something you've done.

K: How long does a piece take you?

M: It's difficult to say how long something takes because I work them all together. I do all of the thumbnails together, then I do all the sketches, then I do all the airbrushing together. I finish it up to a certain point, and then I go back and tighten it up.

K: That's incredibly disciplined.

M: I was trained that way. In college I had a painting class, and there was only one project: one painting, framed, by the end of the semester. The instructor said, "I don't care if you do it in the first two weeks and you never show up again; I don't care if you do it overnight the last day. By the end of the semester, you will give me a *trompe l'oeil*." So I had to break the basic steps down and say, okay, I have this much time, I have this much to do. With something as tight as a *trompe l'oeil*, there is no other way to do it.



And it's carried over. When I am allowed the time to do it, it works like a charm: I can take other jobs at the same time, and I don't have to kill myself.

K: When you're done with a body of work, do you feel that most of the pieces you submit are of similar quality, or do you feel that some are much better than others?

M: Not better; I'm happier with some than with others. Some give me less grief than others.

A: Where do you get your inspiration from?

M: From my clip-file, quite often; if I find something unusual, I'll cut it out. In the doctor's office I'll ask if I can have the magazine; if they say no, I'll rip the page out, secretly...I bring an X-acto with me—silent but deadly.

It's funny; I think people imagine that, when you create a piece, these little images come full-blown in your head. "Oh, we'll use this one!" When really it's like looking through a clip-file. "Something like this"—and you pull that one out. "With a face something like that; I'd think I'd like something like that. I'd like to try something unusual."

I like to read a lot. So I try to keep those images with me. The Brothers Grimm, I love; somebody says fairy tales, it's the Brothers Grimm I think of. I don't like all the sanitizing of other fairy tales....There is retribution, there ***must*** be retribution; and something really terrible has to happen so that the retribution is justified. *Dracula*, I think, is the first book I read all the way through. I like horror stories. Of the modern fantasy writers, I like David Eddings.

Movies are also very important—old movies. Usually you wouldn't handle something artistically the same way you see it on screen, but it points you in a direction that you might not have looked in. It's almost like walking down a hall and seeing doors ajar. Something clicks in your mind and you say, "Last year, or a couple years ago, down the street, or in this book I was just looking at...I can combine that with that...I bet this will go great with that color scheme...."

Below, center: "Pantheon," from Pantheon™ Second Edition, *War of the Gods*, published by Gamesmiths, Inc.

Left: pencil sketches; *Below, right:* portfolio piece



K: So are you progressively happier with the **Deckmaster** work you're doing?

M: Yes. I have to say that because I'm not getting surprised so often by the medium. For the big paintings that I do, I prefer to work in oils. There are additives that I use that dry the day's work overnight. Each step I let dry overnight. These **Magic** cards are so small that I can't do that. So I have to work in mixed media. I don't like it, because each medium has its own problems, and when you start to mix them, you don't lose problems—you gain more. But I'm getting surprised less often.

K: Do you think your work is going to change a lot as far as the kind of media you use, or...?

M: I'd like to be more competent in any medium I use, that would be nice! Pencil's the only one I feel absolutely comfortable in. There's not a whole lot I can't do with a pencil.

I never did anything in oil until I went to college; now I don't use anything else. Pastel I find absolutely impossible to work in. I'm a very smudgy person; I get pink to my elbow.

K: How do you think of the progress in your work? Do you think you are "going somewhere" with your style?

M: If I could see it, I could tell you, but I don't. Really, I don't mean to be evasive....I'm not moving "toward" anything. A lot of people strive to achieve; I just strive to get quality art. I'd love to have on paper what I have in my head. It never happens. Not ever. Not once. What I have in my head is so much better than anything that comes out on paper. You can contrive it, it looks good. But it's not what I saw.

K: Does your original vision stay with you, or does it sort of fade as the piece progresses?

M: "Sort of fade"? It's annihilated. Nine times out of ten. Once you have something down, an actual image, it's hard to see the original. I just know that it exists.

As far as progress....With *Fallen Empires*, especially, I tried to make sure I had backgrounds. I mean a real background. Not one of my airbrush fast jobs—spray-spray, blot-blot, that's it.

K: Do you do a lot of research for your work?

M: Yes. That's why I don't do ships; I don't have the patience to find out what the rigging's supposed to be. It has to be right; it has to be able to exist in space. So if there is a buckle on something, I want the buckle to be operable. If there's a latch, I want it to be operable. It has to be possible—that's part of the enjoyment for me. I want you to have the impression that you can walk around it and see it from every side; I don't want it to look flat. I wish I could sculpt better, I really do.

K: Do you do much sketching?

M: Oh, yes. Whenever I can. And absolutely from life whenever I can.

K: Have you studied a lot of anatomy?

M: Yes. I find that stuff very fascinating. When you first start college, you can tell the freshmen right away. Because the freshman drape everything. They never draw the body; they'll hide it. They'll put hands behind the back, they'll draw people standing in water so they don't have to draw legs, someone holding a bouquet so they don't have to draw the hands, all kinds of little tricks



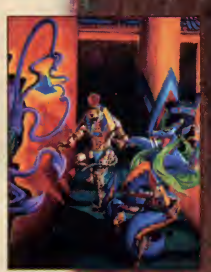
that you do—always hiding a weak spot. Then you take your life drawing class, and things get better. And then you get into your clothed model class. Now you realize that drapery isn't so easy to draw any more. So now you start drawing everybody nude, because you know your drapery isn't as good. It can be pretty amusing.

Getting in the Door

K: Do you do a lot of work for other adventure game companies?

M: I've been contacted by a lot of trading card game companies—though I'm turning most of them down, because of the contract. I've done work for *Star of the Guardians*; I've also worked for *Galactic Empires*. They didn't even want to see sketches. "Just do it." But that's thanks to **Magic**, because that's what they saw.

Adventure gaming companies, though—no. I've tried. They said, "Oh yes, we're interested; no, there's no work." "Yes, keep us updated—send us more work."



K: That's surprising, particularly after **Magic**.

M: But don't forget—it's not that big a market. And where my market is, New York, it's even more difficult to get work.

K: Is there a big fantasy market in New York?

M: There is, if you can get into it. I tried every avenue: I tried children's books, I tried greeting cards...didn't pan out. Romance novels. The record cover industry—"Oh, I'm sorry, we use our own staff." What else is new? So that was that.

What I thought was going to happen was that I would go to New York City and see the art director. That was my first mistake—I thought I'd see the art director, and she would say, "Yes, this is wonderful," or "This stinks, go back to college," or "Don't quit your day job"—I was expecting that. I had a pad of paper with me, and I was going to say, "Tell me specifically what you don't like." And I was going to write it all down, no matter what it was, whether I agreed or not, and go home and change it, make another appointment,and

Left: early sketch of Mesa Pegasus from the original **Magic:** *The Gathering*. "That is the only piece that WotC rejected out of hand. I had a great reference shot of a horse jumping over a wall. But Jesper said it was awkward-looking when it was reduced; I agreed with him. And he didn't want the enormous peacock tail, which I would have loved to do."



Below: Nightmare, from the original **Magic:** *The Gathering*. "You never know what people are going to react to. I tell you, I like the Shivan Dragon, but people say, "Oh, Shivan Dragon! Nightmare, oh my God!" Look, it's a horse. I love to hear it; it's wonderful to hear, but boy oh boy!"

come back and say, "Now what's wrong with it? I've corrected everything you wanted; tell me now why you won't hire me, why this isn't a saleable piece."

But the trick to all that is...***seeing*** the art director. I made a lot of calls; they didn't send back my postcards, they didn't return calls, so I called them again. [*laughs*] "You won't get any other calls—I'm going to monopolize your tape!" I've always said that if I make it into the big leagues, whatever the contract is, whatever the money is, it's got to be "and nineteen cents" for all those miserable postcards they didn't return to me.

The New York firms don't want you to wait; they want you just to leave your portfolio. So you drop it off and say, "Please look at it in about three hours." Drop it, find your local coffee shop, and sit in there for three hours, hoping they don't kick you out because you aren't buying anything but coffee. (One cup. What you do is, you take your cup and keep switching seats.) Then you go back and ask for your portfolio, and they say, "Sure, it's right over there." Oh, you mean right over there where I left it? Yeah, sure, thanks.

K: So do you think you'll break in any time soon?

M: I'll break in eventually because I am tenacious. If nothing else, I am tenacious. And the contacts are starting to come. "It's not *what* you know, it's *who* you know"—I've always known that, but I've never wanted to believe it. But you will never utter a truer statement in your life. People let their friends in. You can't just be good; you can't just be *really* good; you've got to be phenomenal to do it on your own terms right off the bat.

K: Do you enjoy feedback on your work?

M: Absolutely. You like to have freedom, but you're never quite sure that you've hit the nail on the head—and that's something I like to do. If there's a quality that I lack, it's mind reading—my skills at mind reading are not the best. So tell me what you want.

As an illustrator, I've always felt that you are representing something that the art director wants. So what you are doing is, you're...translating something. If that isn't what you are after as an art director, then it isn't what you are after—it's nothing personal. I've always felt that was the difference between a fine artist and an illustrator. A fine artist says, "This is it. This is me, this is what I do—there is no negotiation." An illustrator is willing to change. "This isn't what you are after—then what is it that you *are* after?" Once you change one thing about the piece, it isn't mine any more—then it doesn't matter, you can change anything.



I had a classmate in college who knew what she wanted to do: she wanted to do romance covers. She was good at it, too. She got in to see Harlequin. All the artwork at Harlequin is commissioned in Canada, and the art directors only show up in the New York City office...twice a year, I think. But she knew exactly what she wanted: she got the appointment with them, they reviewed her portfolio, they said, "Change this, change that—this is the way we do things, this is what we prefer to see"—she got exactly what I was trying to get. And she got bent over it. "They don't like they way I do hair, they don't like the way I do this..." I told her that isn't what they said. They said "Change this and we'll give you work." She was seeing the adversity. But they're telling you what to do! "You do this, we'll pay for it—we will give you money!" Do it. Just do it!

K: Are there aspects of freelancing that you still find difficult?

M: It's hard to set your rates. That, I think, was the hardest thing about freelancing; the interview wasn't even as bad as trying to figure out what to charge. You can't charge too little, because you're a hack; you can't charge too much, because you won't get work. And in the beginning, you can't charge by the hour, because you're not good enough. I shouldn't say you're not good enough—you're not efficient enough.

I tried to get around the problem by always asking, "What's the budget?" Of course, the employer would come up with all kinds of creative evasive answers for that. They don't know what to charge; they want you to tell them. I got to the point where I charged by square inch; I couldn't figure out any other way to do it.

A big help was *The Graphic Artists Guild's Pricing and Ethical Guidelines*. There are several business books for artists. *The Artist's Friendly Legal Guide* is good; it gives you direction, it gives you a place to market. Also, *Artist's Market*; I buy a new copy every other year.

K: You seem to be an extremely astute business person, which is interesting; that's not a characteristic that most artists either have or like to claim that they have.

M: I didn't go to art school right out of high school, and I think that makes a big difference. I don't treat it lightly. I went back to art school because I wanted to do art, I wanted to do art as a business. Not to play around, not because I didn't know what other major to pick. There were twenty-one illustration majors in my class; seven of them made it, and of those seven, there are only two of us that I consider really to have been successful.

K: Do you think that the success of **Magic** will have a lasting effect for artists in the gaming industry?

M: Yes. For me, it's put me in contact with a whole community of artists that I would never have met.

I'd like to keep in closer touch with the other artists. Just for the matter of networking. Because you don't want to get snowed by your clients. You don't want to see people who abuse artists succeed. And the only way that's going to stop is by the artists communicating with each other. We shouldn't let that sort of thing go on, when it is so easily prevented.

We are not a group without power. The thing is, we're scattered all over the country; word of mouth travels fast. We are attached—we have to be. Which is why I try to stay in touch. Granted, I'm not that conscientious at it; I do it when I think of it. I'm very conscientious when I'm aggravated about something; when I don't have anything to complain about, I get lax.

So I'll often talk to the other artists about the contracts. Often they call me. "The bitch from Connecticut"—I've been referred to in those terms. But that's just fine. Because I don't want people to perpetuate the stereotype that artists are flakes. Flaky artists, unfortunately, tend to be really visible. And I think because that's what they see, that's what people believe.

The Diviner #3

by JM White

War of the Worlds

The release of *Star Trek: The Next Generation*™ has had a profound effect on the collectable card game genre. The ten-million-card print run had a sensational effect, leaving the stores who had stock only hours away from the plight of other stores with pre-orders that had completely wiped out any potential inventory. The result is the emergence of the single ST:TNG card market. A shortage of cards combined with the large set have brought high prices for the bridge crew and other sought-after cards.

The first shipment of *Fallen Empires*™ largely resembled the release frenzy of the other expansions. Those more patient waited for the second shipment. The third shipment has satisfied the appetites of the gamer/collector and started the speculator to worry. With *Fallen Empires* virtually everywhere you go and two more shipments to go, the supply is unlikely to dry up in the near future. When *Magic: The Gathering*™ has the visibility in stores again which it should have had without the shortage, I expect *Fallen Empires* packs will become "Revised supplements." Estimated print run for *Fallen Empires?* Your guess is probably as good as mine…three hundred million?

Star Trek: The Next Generation Customizable Card Game
Limited Edition
Scrye High Quartile Price January 1995
Top five cards by price

1.	JEAN LUC PICARD	$55.00
2.	DATA	$50.00
3.	U.S.S. ENTERPRISE	$45.00
4.	WORF	$32.50
5.	GEORDI LAFORGE	$30.00
	WILLIAM T. RIKER	$30.00

ST:TNG and *Fallen Empires* have nearly eclipsed the release of other games. *On the Edge*, released in October, received a warm welcome and has a steady, loyal following. *Galactic Empires—Primary Edition* has had a total facelift and the card design and art are very impressive. Artists who worked on the project include Melissa Benson, Mark Poole, Doug Shuler, Né Né Tina Thomas, and Edward Beard, Jr. The booster packs are plain silver with red printing, but the cards are certainly not plain. *Doomtrooper* decks are out (and virtually sold out), with boosters following shortly. The first print run was way too small to meet the demand and the Unlimited Series should give this game the visibility it deserves.

Fallen Empires expansion for Magic: The Gathering
Limited Edition
Scrye High Quartile Price January 1995
Top four cards by price

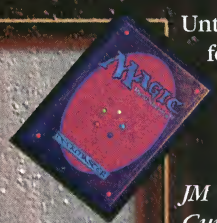
1.	EBON PRAETOR	$5.75
2.	FUNGAL BLOOM	$5.50
	HAND OF JUSTICE	$5.50
	ICATIAN SKIRMISHERS	$5.50
	THRULL CHAMPION	$5.50
3.	VODALIAN KNIGHTS	$5.25
4.	BOTTOMLESS VAULT	$5.00
	ELVISH FARMER	$5.00
	THELON'S CURSE	$5.00
	VODALIAN WAR MACHINE	$5.00

Illuminati: New World Order is a smash hit—ask anyone. It's sold out, everyone is playing it, and the big surprise is its reception from the non-Illuminati initiates. The white-bordered edition in January will prove whether the game is "collectable" or not, but it certainly has the stamp of approval from fans of Steve Jackson Games.

Magic: The Gathering out-of-prints are up again this month, with the demand increasing daily and the supply only meager at best. Mail-order companies have priced Alpha Black Lotus up to $300, and we've had data in from stores for Mox gems priced at $160. As the new expansion cards have less value because of the large print runs, watch the price of out-of-prints and early prints rise. *Fallen Empires* prices are listed in *Scrye* #5 with the top range for Rare (U1) cards around $5. *Legends*™ and *The Dark*™ prices have seemed to plateau. *Antiquities*™ are up a little, and *Arabian Nights*™ singles are up significantly and getting closer to justifying the high booster box prices, which have been up near $3000 as a high report.

Jyhad™ and *Spellfire*™ singles are not being widely sold in retail stores. Decks of Jyhad could be found recently at Electronics Boutique and *Dragonlance* boosters were spotted at Waldenbooks and B. Dalton. Waldenbooks also had a good supply of *Star Trek: The Next Generation* Unlimited boosters. All of the stores had *Fallen Empires* boosters—four stores in one local mall. Unfortunately, none of these stores had any Revised starter decks as offerings to the Christmas shoppers who were new to Magic. *Fallen Empires* booster-don't mean much to the uninitiated.

Until next time, watch out for those falling cards.



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background by Robyn Williamson and Amy Weber

AN ILLUMINATED TIMELINE

1979: *Publication of the trilogy ILLUMINATUS! by Robert Shea and Robert Anton Wilson. This free-wheeling, very 1960s paranoid fantasy portrays all history as the work of various hidden conspiracies.*

1980: *In Austin, Texas, Steve Jackson breaks with the game publisher Metagaming to start his own company.*

1981: *Illustrator David Martin suggests to Steve Jackson that the Illuminati might be a good idea for a game. Jackson quickly produces a playtest draft.*

1982: *SJ Games publishes Illuminati in its plastic Pocket Box format, with 104 half-size cards. The pocket-sized rulebook includes a foreword by Robert Shea. Two expansion sets, adding 104 more cards, follow in the same year.*

1983: *Illuminati wins the Origins Award for Best Science Fiction or Fantasy Boardgame, and Steve Jackson becomes the youngest inductee into the Adventure Gaming Hall of Fame.*

1984–present: *SJ Games pursues a series of lawsuits to protect its Illuminati "eye-in-the-pyramid" trademark. Over the next ten years Jackson accumulates a file of case law as thick as your leg to give the company incontestable control of the mark in the gaming field. The eye in the pyramid eventually becomes SJG's logo.*

1985: *A third expansion set, introducing "brainwashing" counters and a "propaganda" board, appears and quickly dies. Adventure Systems begins running a 24-player Illuminati play-by-mail game; the successful game later sells to Flying Buffalo and is still running. SJ Games' magazine, Space Gamer, publishes a special Illuminati issue (#72) that features an authorized "Monty Python Illuminati," including groups such as Llamas, The Spanish Inquisition, and Spam. SJG starts a local computer bulletin board service (BBS) called Illuminati.*

1987: *The Illuminati Deluxe Edition features larger cards and plastic megabucks. This is regarded as the best pre-INWO version of the game.*

1988: *SJG releases an Illuminati Membership Kit with membership cards, bumper stickers, pins, letter openers, and other trinkets. Staffers affectionately describe it as "a box of junk."*

1989: *GURPS Illuminati, adapts the game's mythos to paranoid espionage adventures using SJG's Generic Universal RolePlaying System.*

1993: *At monumental expense SJG promotes the Illuminati BBS into a full-scale Internet node, Illuminati Online (io.com).*

December 1994: *Illuminati: New World Order.*

TO ALL AGENTS: The aged matron desires the blue roses. The little girl's library card has expired. Retrieve the library card and take the little girl's blue roses. Immediately.

What does that mean? If you have to ask, you're not cleared to know. You might find the answers in the new edition of Steve Jackson Games' classic card game of conspiracy and world conquest, *Illuminati*. Or you might not. If you're insufficiently Illuminated, you might see only a spectacularly fun and hilarious exercise in diplomacy, guile, and the well-timed backstab. That's what separates the Secret Masters from their puppets.

In several editions, through various expansion sets, and even in a successful play-by-mail game, *Illuminati* has let thousands know the true joy that comes with subjugating the world to your will. Derived from and satirizing the nutty ravings of conspiracy theorists through history, and directly inspired by the ILLUMINATUS! trilogy of Robert Shea and Robert Anton Wilson, *Illuminati* has stood for over a decade as the best work of master designer Steve Jackson, surpassing even his other famous games: *Ogre/G.E.V.*, *Car Wars*, *The Fantasy Trip*, and *GURPS*.

As a longtime Secret Master, at least of gaming, Jackson did not need to get hit by a shipping container of ***Magic:*** *The Gathering* cards in order to sense a lucrative new market. He has adroitly adapted his masterpiece into a 409-card trading card game—and *Illuminati: New World Order* (INWO) is the game that *Illuminati* was meant to be.

HOW YOU CAN CONQUER THE WORLD

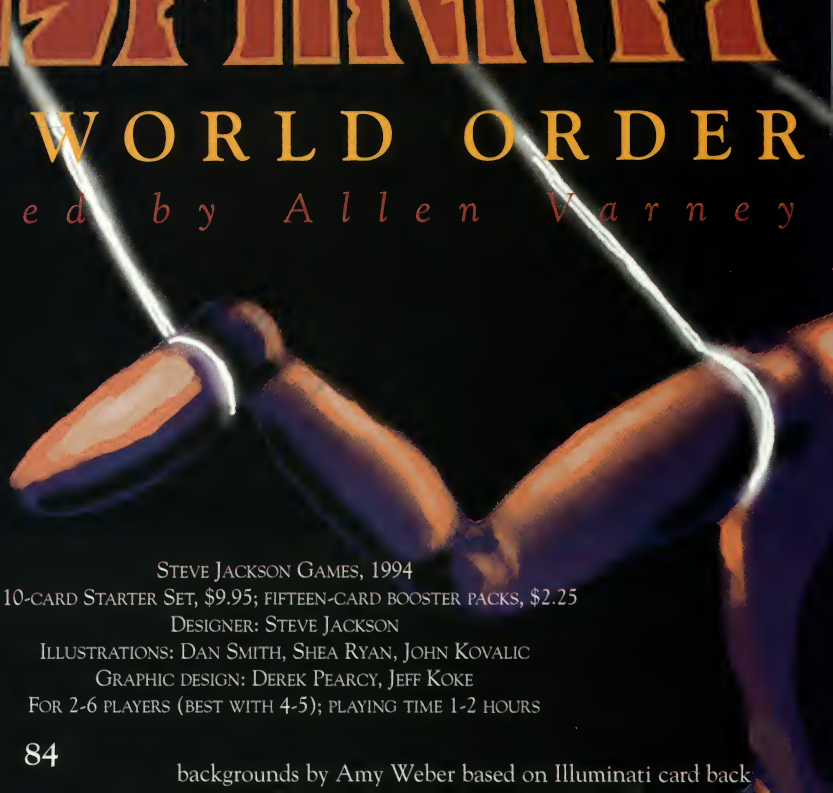
Illuminati may have achieved a new world order, but controlling that order works much as it did in the original 1982 game. Each player becomes one of nine Illuminati groups, shadowy conspiracies bent on world conquest. These

THE WORLD CAN BE YOURS:

ILLUMINATI®

NEW WORLD ORDER

reviewed by Allen Varney



STEVE JACKSON GAMES, 1994
110-CARD STARTER SET, $9.95; FIFTEEN-CARD BOOSTER PACKS, $2.25
DESIGNER: STEVE JACKSON
ILLUSTRATIONS: DAN SMITH, SHEA RYAN, JOHN KOVALIC
GRAPHIC DESIGN: DEREK PEARCY, JEFF KOKE
FOR 2-6 PLAYERS (BEST WITH 4-5); PLAYING TIME 1-2 HOURS

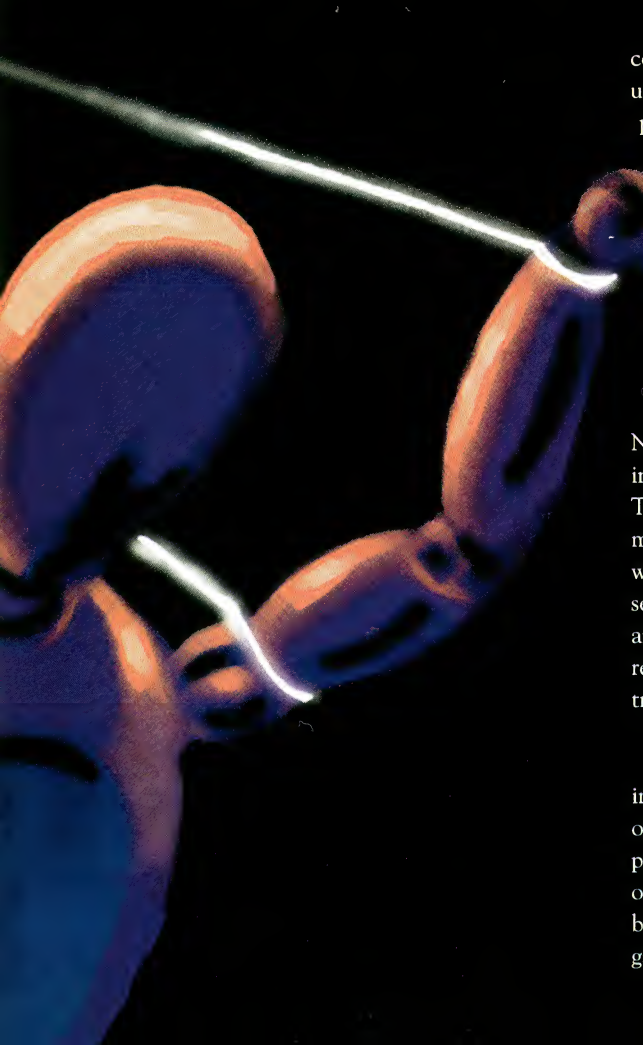
backgrounds by Amy Weber based on Illuminati card back

groups, such as the Gnomes of Zurich, Servants of Cthulhu, and Shangri-La, are cards with outward-pointing "control arrows" on their edges. Many other cards represent "groups," such as the Pentagon, Multinational Oil Companies, Convenience Stores, Hillary Clinton, the Orbital Mind Control Lasers, and other mainstays of society. Match a group's incoming control arrow to the outgoing arrow of your Illuminati or another group, and soon you've constructed a literal "power structure" that represents your power base. You win by controlling a certain number of groups in your power structure.

Well, actually you can also win by satisfying your own Illuminati's specific goal, such as destroying a certain number of groups or getting groups of a certain "alignment" into play.

Now that I think of it, you can also win by destroying the power structures of all the rival Illuminati players.

And—oh, yeah—you can also win by satisfying the goal on a secret Goal card you might hold in your hand.



Sounds devious, you say? You innocent babe, you haven't yet heard about INWO's 200 Plot cards, a huge expansion of the original game's sixteen "special" cards. These Plots, whether hidden in your hand or exposed for all to see and undermine, cause earthquakes, assassinations, epidemics, sweepstakes victories, bribes, cloning, and the subversion of a group's deepest beliefs. All these Plots are mere tools for the omnipotent, omnipresent, and inscrutable Illuminati.

Longtime *Illuminati* players should feel right at home so far. Some changes and additions in INWO, however, will surprise even the most experienced Discordians or UFOs. For instance, the game no longer uses money. No Income, no megabucks—can you really take over society without cash? Turns out it's easy. Groups get "action tokens" each turn; by spending an action token, a group can add its Power number to an attack to control or destroy another group. (As before, you subtract the target's Resistance from the attackers' combined Power, then try to roll under the result on two six-sided dice. If you succeed, you add the group to your power structure. The logistics of arranging the structure are one of the game's minor pleasures.) Strange as it sounds, the game works as smoothly as ever without money.

INWO games for four or more players proceed much as they did in older versions. The gradual buildup of power, the occasional stabs at a powerful rival's structure, the shifting alliances and diplomatic gestures, all leading to the dramatic betrayal and strike toward victory—they're all still here, and gripping as ever. This remains one of the field's finest games.

Remarkably, INWO also represents a fundamental improvement over the original model. Now, two- and three-player games become exciting, a challenging match of deck versus deck. There are fewer "deadhead" groups to clog up the mix — an obvious correction, inasmuch as you wouldn't include these in a deck you build yourself. And with the sheer number of new groups and Plots, your options become much broader, reflecting the open-ended nature of stealthy, treacherous power-mongering.

The packaging itself represents a clever improvement over other trading card games. Each of ten different box backs includes the order of play, a "Cheat Sheet" of alignments and goals, and other useful reference. We may hope this neat idea becomes a standard in display boxes from many gaming companies.

INWO CHANGES

If you felt comfortable and knew how everything worked, you might make an okay world conqueror, but conspiracy wouldn't be nearly as fun, would it? The new edition of Illuminati features plenty of sinister modifications that will keep the savviest cabal alert and invigorated. Here are some of the changes available at your clearance.

- *Several players can play the same Illuminati group. These represent bitter rival factions within the same conspiracy, with attack bonuses against each other*

- *You can control "Resources" as well as groups: Hidden Cities, Centers for Weird Studies, Holy Grails, Bigfeet, and many other indispensable adjuncts of world supremacy. Even your spare Illuminati cards can become Resources, representing deep agents within a rival conspiracy.*

- *In addition to the familiar alignments, such as Liberal and Conservative, Straight and Weird, and so on, some groups now have "attrib-utes," such as Computer, Magic, Church, or Media. These don't grant the familiar attack bonuses and penalties of alignments, but many Plots and special abilities work against a particular attribute.*

- *The Communist alignment has been demoted to a mere attribute The new opposite of Government is (talk about your New World Order) Corporate Notable Corporate groups include Wall Street, Fast Food Chains, Hawaii, and Las Vegas.*

- *Now we can control individual Personalities, such as famous political scumbags, Saddam Hussein, TV scandal-seeker Gordo Remora, and Imelda Marcos. (Imelda Marcos?) We can devastate or destroy many Places, or bring them "Relief" via groups such as the United Nations and Boy Sprouts.*

- *Every group—EVERY group—has a special ability.*

- *And, of course, every player has a deck. In a typically original twist, INWO calls for each player to have a deck of the same size; the rules recommend 45 cards. Unlike some other trading card games, INWO lets you play a good game with a basic deck straight out of the box. I found no sorting problems in any of my four decks, although I have heard of isolated problems with sorting of Illuminati groups. In the limited edition, only starter decks contain Illuminati cards. In the unlimited edition, Illuminati will also be available in booster packs. Boosters will also include one more rare card, bringing them into parity with starters in value for money.*

EVIDENCE OF ILLUMINATED SABOTAGE

The Secret Masters, still not ready to grant us the perfect game, have introduced certain flaws in INWO's first (Limited) edition.

Cardstock: You first notice that INWO's cards are thick and slick but inflexible. Try the bend test: If you bend the ends of a card together, a **Magic** or **Star Trek** card does not crease; an INWO card, like cards from many other games, does.

Art: Following a long SJ Games tradition of testing artists to destruction, all 409 card illustrations in *Illuminati: New World Order* come from just three artists (Dan Smith, Shea Ryan, and John Kovalic), whose black-and-white line drawings were computer-colored by SJG staffers Derek Pearcy and Jeff Koke, with help from Rick Martin. Personally, I like the art. It has a distinctive, comic-book feel, and the pictures inventively portray the cards' subjects. (Note that almost all of them cleverly hide an eye-in-triangle. Tracking these reminds me of my young days looking for NINAs in Al Hirschfeld caricatures, or rabbit heads on *Playboy* covers.) For good or bad, all three artists display a striking uniformity of style. That said, I have heard dissenting opinions about the art quality (the word "cheesy" came up), and it probably will not inspire the sedulous collectors who follow **Magic** artists around at conventions.

Learning time: For all its improvements on the original *Illuminati*, INWO has steepened its learning curve. With all those special abilities and all those manifold Plots, a new player spends half her time reading cards and the other half in despair at missing something. The special abilities can be straightforward (California: "All your Media groups have +1 Power") or excessive and befuddling (Atomic Monster: an instant attack on a Coastal Place, *or* +10 to destroy the Robot Sea Monsters or the Nuclear Power Companies).

Jackson has said that every group needs a special ability, for otherwise no one would include it in a deck. I disagree. The powerful groups are worthwhile simply for high Power or Resistance, alignment, or even a high number of outgoing control arrows. When New York has Power 7 (a high value) and is Violent, Criminal, and Government, would you really leave out the Big Apple if it did not increase the Power of your other Criminal groups?

Deck design: INWO presents many options for creative deck design, but some require much more creativity than others. From my 250 cards (two starter sets and two booster packs) I had great trouble tuning decks for some Illuminati, such as the Network and Discordian Society (not enough Computer or Weird groups) and especially Shangri-La and the Adepts of Hermes (not enough Peaceful groups or Magic Resources). By contrast, assembling a ravening army for the Servants of Cthulhu was insultingly easy. The Cthulhoids want to destroy groups, and so I just rooted through my cards, looking for all the groups and Plots that give bonuses to destroy. Presto, a killer deck—but I could hardly look at myself in the mirror, I felt so cheap and easy.

Players of **Magic:** *The Gathering* should note that INWO does not characterize its ten alignments in the way that **Magic** individualizes its five mana colors. Alignments don't have unique strengths and weaknesses; they're satirically descriptive but not flavorful in a game sense. This might seem like a missed bet, but on closer inspection it makes perfect sense for the game's world-view. Principles are ridiculous baggage in this game's world-view. Beliefs mean nothing to the Illuminati, who believe only in power.

By that token, perhaps I should warn easily offended gamers to approach INWO with caution. Jackson has recounted scenes of players laughing at the various group cards — Moonies, Empty Vee, Telephone Psychics, and other easy targets — and then coming upon a card that shocks them. It might be Vatican City, the Anti-Nuclear Activists, or Bill Clinton with a leash around his neck. (Yes indeed, on her own card Hillary Clinton holds the other end of the leash.) "*That* isn't funny!" they say. Of course, this reaction itself is funny to the Illuminated perception.

Strenuous reading: Maybe I'm getting persnickety in old age, but Jackson's *liberal use of italics to drive home a point* really wears me down, as does his *reliance on exclamation points!* No one, but *no one*, can edit Steve's text—*why else* would you start *your own game company*, if not to *avoid editing*?—and so this stylistic eccentricity, this *tic*, has grown *unbelievably prevalent* in his recent work! When the designer resorts to italics for *entirely ordinary sentences*, such as "*It does not matter if a card is upside-down or sideways, as long as the arrows line up properly*" (just one of *many, many* examples), you have to wonder why he's getting so *worked up*! Try the decaf, Steve.

GO FORTH AND INFILTRATE

Given the niggling nature of these few complaints, it's no wonder that *Illuminati: New World Order* deserves high praise as the best of the new wave of trading card games. *Illuminati*'s long and honorable history is marked by a singular lack of kinks in its design; this game got it right the first time. With its smooth and elegant transformation to trading-card form, *Illuminati: New World Order* gets it even more right.

Players with a taste for diplomacy and treachery will love INWO for its hilarious action, its flexible number of players, and its various and intriguing decks. There are no one-turn wins in an INWO game, the use of dice undermines the most ultimately tuned killer deck, and even a small investment (say a starter and a few boosters) yields a workable selection of cards. It helps to know the original version, or to play with someone who does. A seasoned player can clear up some small ambiguities in the rules—and will no doubt teach the novice a hard lesson in betrayal that conveys, better than anything this review can say, the Illuminated mindset.

INWO's Limited Edition has grown scarce at some game stores, but the release of the next printing in March should make the game available again nationwide. On your way to buy it, don't forget to take care of the little girl's blue roses. And be nice to the clerk behind the counter. He's one of Us.

Allen Varney worked for Steve Jackson Games from 1984 to 1986, and co-designed the ill-fated Illuminati Expansion Set 3 *with Steve Jackson. Since going freelance in 1986, he has designed over two dozen roleplaying supplements for TSR, FASA, West End, Hero Games, and others.*

WOTC NEWS

DECKMASTER UPDATE

MAGIC: THE GATHERING FOURTH EDITION

Late spring brings a new card rotation and a new look to ***Magic:*** *The Gathering*™. Some cards will be retired from the basic set, and others will be added. As with previous card rotations, only cards previously released in expansions will be added to the card set. With this rotation, we are dropping the name ***Magic:*** *The Gathering—Revised Edition* for the basic set. The new card mix is being released under the name ***Magic:*** *The Gathering—Fourth Edition*. In the future, each rotation will be released as a new edition to make it easier for players and collectors to keep track of the different card mixes.

Fourth Edition not only changes the card set, but improves the graphic design of the cards and packaging as well. The deck boxes and displays have new art and a new look. The booster packaging now comes in a variety of styles. (You'll also find our Customer Service number printed on the new boosters, so be sure not to throw all the wrappers away.) *Fourth Edition* even adds a color cover to the rulebook, which contains the clarified and expanded ***Magic:*** *The Gathering* rules.

A few small adjustments have been made to the card design as well. The most noteworthy of these is a new tap symbol. With **Magic** becoming an international phenomenon, WotC decided to replace the old tap symbol, ⟲, with something more recognizable by non-English speaking players: ↷, (an arrow indicating a 90 degree turn). In case you're concerned about *Fourth Edition* cards standing out in your deck, don't worry: we've made no changes to the back design, or to the cut, card stock, or lamination process used for the cards.

Like Revised, ***Magic:*** *The Gathering—Fourth Edition* will be sold in starter decks and booster packs. However, in response to frequent requests from our customers, we are removing basic lands from the booster packs. In *Fourth Edition*, basic lands are only available in starter decks. Additionally, *Fourth Edition* starter decks will contain a greater average number of rare cards than previous releases. (Remember, that's the *average* number of rares; we can't guarantee that any individual starter deck or booster pack will have a given number of rare cards.)

Magic: *The Gathering—Fourth Edition* is currently at our printer, Carta Mundi, and is tentatively scheduled for release in April or May of this year.

MAGIC: THE GATHERING ICE AGE

Currently in the final stages of playtesting, ***Magic:*** *The Gathering—Ice Age* is still on track for a late spring release. The first true stand-alone expansion for ***Magic:*** *The Gathering*, this set of over 300 cards tells the story of the glacial epoch that struck Dominaria in the wake of the great Antiquities War. Though it is a limited edition like previous expansions, *Ice Age* is limited by time of availability rather than print run size, so the cards will be on the market throughout the year.

In the coming months, preview cards from *Ice Age* will appear in *The Duelist* and numerous other magazines, including *Pyramid, Non-Sports Card Update, Comic Buyer's Guide, Shadis, Cards Illustrated, Scrye, Combo, Hero Illustrated, Wizard*, and each of the first two issues of Acclaim's *Magic* and *Ice Age* comic books. Each publication will carry two cards; one is unique to that magazine, and one is common to all the magazines.

MAGIC: THE GATHERING CHRONICLES

This summer WotC also plans to release *Chronicles*. A kind of **Magic** "expansion sampler," this white-bordered set contains cards from *Legends*, *Arabian Nights*, and other expansions not currently contained in the basic card mix. Like the cards in Revised, the card mix in *Chronicles* will change from time to time in order to keep the set fresh and exciting. *Chronicles* will be sold in twelve-card booster packs retailing for $2.00.

MAGIC AROUND THE WORLD

A little over a year after **Magic**'s first release, the first foreign language editions of ***Magic:*** *The Gathering* are coming on the market. ***Magic:*** *L'Adunanza*, the Italian language edition, went on sale in Italy in October, and an Italian edition of *The Dark* will be available in March. German and French editions are scheduled for a late February or early March release, with Spanish following in May. Initial releases will be black-bordered limited editions of the Revised card set, available only in their respective countries of origin. White-bordered unlimited editions will be more widely available later. All foreign language editions feature the same art and graphics as the English language edition. All editions will be printed on the same card stock with the same back design and will be fully compatible with each other and with the English language edition. The foreign editions will also have full native language customer support available. The appearance of foreign language editions of **Magic** is the first step toward establishing an international trading card game community. Players who don't speak each other's languages will be able to trade and play with each other throughout the world. Use of graphically familiar but linguistically foreign cards will also expose players to new languages and cultures. The addition of foreign language editions promises to make the 1995 **Magic** World Championship a truly international event.



backgrounds by Amy Weber
spot illustrations by
Richard Kane Ferguson



IT'S OFFICIAL: IT'S ORIGINS!

The US National ***Magic:*** *The Gathering* Championships will once again take place at the largest pure gaming convention in the country: ORIGINS™. Wizards of the Coast, Andon Unlimited, and the ORIGINS organizers are proud to announce that the US National **Magic** Championships will be held at the annual Game Manufacturers Association's (GAMA) consumer show, ORIGINS. ORIGINS will be held July 13–16 in Philadelphia, Pennsylvania. Over ten thousand gamers are expected to attend.

As an extra bonus for **Magic** players, ORIGINS will have a qualification tournament co-sponsored by Andon Unlimited, *Scrye* magazine, and Wizards of the Coast. The national tournament will begin following this event.

To get a free copy of the ORIGINS '95 pre-registration book, send your full name and address to:

ORIGINS '95
P. O. Box 3100,
Kent, OH 44240
(800) 529-EXPO
Voice: (216) 673-2117
Fax: (216) 673-2125
E-mail: andon@aol.com

MAGIC COMICS COMING FROM ACCLAIM

Magic: *The Gathering* has successfully reached markets outside of the adventure gaming industry. Continuing this tradition, Wizards of the Coast is proud to announce an agreement with **Acclaim Comics** of New York to produce two ***Magic:*** *The Gathering* comic series. The **Magic** series, scheduled for release in March 1995, will be the first titles released under **Acclaim Comics' Armada** imprint, Acclaim's new line of licensed comics.

The first of these series is ***Magic:*** *The Gathering: The Shadow Mage*. The miniseries focuses on the life of the young son of a powerful planeswalker. This young wizard spends his early days being trained by an elderly spellsquire to avenge the death of his father. This child, Jared, must also deal with his unusual potential, and with the knowledge that this potential does not endear him to his peers.

Two weeks after the shipment of the first issue of **Magic:** *The Gathering: The Shadow Mage*, the first issue of *Ice Age on the World of* ***Magic:*** *The Gathering* arrives in stores. Each issue of this mini-series features a self-contained story focusing on a different period during Dominaria's great ice age.

Jeff Gomez, editor of the **Armada** comics line, will write both series. ***Magic:*** *The Gathering: The Shadow Mage* will be penciled by Val Mayerik, inked by James Pascoe (*Azrael*) and Val Mayerik, and painted by Mark Csaszer. *Ice Age on the World of* ***Magic:*** *The Gathering* will feature covers by noted fantasy painter Charles Vess (of Vertigo comics fame), interior pencils by popular artist Rafael Kayanan (*Conan the Adventurer, Frankenstein* movie adaptation), and inks by Rodney Ramos. Both these books are developing fantastic artwork and outstanding stories that will give readers a deeper look into Dominia.

JYHAD BECOMES VAMPIRE: THE ETERNAL STRUGGLE

In other **Deckmaster** news, we're pleased to announce that **Jyhad**™ is getting a new name. The revised, unlimited version of our second **Deckmaster** game is being repackaged with the title **Vampire: The Eternal Struggle**™ (V:TES). We found that the current name causes confusion, and that many customers who are unfamiliar with *Vampire: The Masquerade* are not aware that the word "jyhad" has anything to do with vampires.

V:TES will feature much faster play and more easily understood rules than its predecessor—the rules themselves aren't changing, but their presentation is. Don't panic! The new rules will be fully compatible with existing **Jyhad** cards. The V:TES rulebook will be divided into three sections: basic rules, advanced rules, and variants. The basic rules teach players the fundamental mechanics of the game. After mastering the phases of the game and basic combat, players may graduate to the advanced rules, which feature additional actions (like diablerie), a more intricate combat system (as seen in the limited edition of the game), and rules for stealth and intercepts. The variant rules, though simple, allow players to try a new approach to V:TES. Games unfold at a breakneck pace, some lasting no more than fifteen to twenty minutes.

We have *two* expansions slated for release in 1995. Design work on the first expansion is near completion, and work on the second begins in early summer.

Darkness Unveiled will be the title of our definitive V:TES "Pocket Players Guide." The book features cover art by Dave McKean, renowned artist on Vertigo's *Sandman* comic book and the Vertigo Tarot deck. *Darkness Unveiled* will be available in August 1995.

TOURING AMERICA IN '95

Scheduled to begin in the spring of 1995, **American Tour '95** demo tours will feature selected teams of Wizards of the Coast representatives, artists, customer service personnel, game designers, and tournament organizers at retail stores across America. They'll demonstrate WotC products, teach alternative game mechanics for **Deckmaster** card games, autograph products, and answer questions. The teams also bring promotional products, including posters featuring art that can only be obtained through these special tours and signed prints of **Magic:** *The Gathering* art.

A WORD ON CARD DISTRIBUTION

Frequently the subject of rarity distribution is raised in customer service issues. Commonly shared but unofficial information gives players the mistaken impression that, on buying any given product, they will receive a specific number of rare, uncommon, and common cards. Wizards of the Coast guarantees only that a given booster pack or starter deck contains the total advertised number of cards in sellable condition. We try to hold to a given ratio of rare, uncommon, and common cards, but due to the nature of the collating and packaging process, it is impossible to guarantee a given rarity distribution. However, we will gladly replace a defective product, such as damaged or miscut cards, or a booster that has too few cards.

RPG AND TABLE GAMES UPDATE

LIFE ISN'T FAIR!

Wizards of the Coast is proud to expand its gaming lines past the worlds of fantasy and science fiction. In February 1995, WotC released its first social card game, **The Great Dalmuti™**. Richard Garfield, designer of ***Magic:*** *The Gathering*, refers to **Dalmuti** as "a family card game with the simplicity of Uno® and the beauty of **Magic**."

Designed for five to eight players, **The Great Dalmuti** is based on the premise that fairness is overrated. Players strive to improve their positions within a feudal caste system, which ranges from the bottom-rung Peons to the middle-class Merchants and all the way up to the Dalmutis. "The player at the head of the table is called the Greater Dalmuti. This person is like a king," says Glenn Elliott, **Dalmuti** project coordinator. Where players sit indicates their social class, and each spot on the social ladder has advantages or disadvantages: the Greater Dalmuti always starts each hand, whereas the Greater Peon must shuffle the deck and deal out the cards. Both Peons must pay their best cards as "taxes" to the Dalmutis before a hand begins. "Struggling against the odds is a lot of fun," says Garfield.

There are eighty bridge-sized cards in a **Dalmuti** deck, each featuring rich original full-color artwork by **Deckmaster** artist Margaret Organ-Kean. The faster you get rid of your cards, the higher your social class will be in the following hand. The first player to lose all his or her cards becomes the Greater Dalmuti in the next hand; the last person to go out becomes Greater Peon. Though a hand only lasts about five minutes, the game often continues for hours as players strive to recapture their former positions.

Garfield combined and improved elements of several existing games in **The Great Dalmuti.** He expects that it will appeal to a variety of people. "The game is easy to learn and can be played by children [as young as eight] and their parents," says Garfield. "The game is one way an entire family can spend an evening together and interact in a positive and fun manner. But despite being simple, it has a lot of play value."

The Great Dalmuti is available in retail outlets now at a suggested retail price of $7.95. The game includes everything you need to play: an eighty-card deck of **Dalmuti** cards and a rulebook. After all, that's only fair...

FIND YOUR ALTER EGO!

Alter Ego™ means "second self," but now it means a whole lot more: it's the name for a new line of exciting roleplaying games from Wizards of the Coast. These games challenge the imagination of players, evoking ideas beyond their wildest dreams.

Alter Ego Design Group coordinator Jonathan Tweet, a professional game designer in the fantasy/adventure gaming industry for seven years, says his goal with **Alter Ego** games is to do something new. "I never want to see us do a game that only speaks to the current roleplaying market. Every **Alter Ego** game is an invitation for new people to try this hobby."

The first new **Alter Ego** game is an as-yet-unnamed fantasy game. This visually oriented system is a dramatic break from roleplaying's wargaming roots. Designed by Tweet, the game promises to introduce some radical new concepts to adventure gaming. It is scheduled to arrive in stores this summer.

Also scheduled for release this summer is a new edition of the popular roleplaying game **Ars Magica™**. In **Ars Magica**, players act out the roles of wizards and their comrades in medieval Mythic Europe™. This new edition of **Ars Magica**, consisting of four books in a sturdy slipcase, is revised from the previous edition to make it much easier to learn and play.

The last new **Alter Ego** product isn't a game—it's a book. **Worlds of Dominia™**, to be published in late summer, is a full-color volume for players and fans of ***Magic:*** *The Gathering*. This hefty book includes an encyclopedia of people, places, and things in Dominia, the multiverse setting for **Magic**. The book also contains profiles of and articles about the different civilizations, legends, and mythologies mentioned in the card game. This book is for anyone who enjoys **Magic** and will also be useful to players of **Magic: The Adventure Game™**, a new **Alter Ego** game planned for release in early 1996.

MARKETING AND MERCHANDISING

Wizards of the Coast begins 1995 by offering new merchandise to support our game lines.

In January, the first **Magic** retail poster arrived at retail stores. This high quality, 28x36 poster, which features original art by **Deckmaster** artists Anson Maddocks and Mark Tedin, depicts a fascinating battle between two powerful wizards. The suggested retail price is $9.95.

In February, a fresh supply of **Deckmaster** T-shirts became available. Due to a printing problem, we lacked T-shirts for a few months. Now we have solved the problem, and Armageddon Clock, Vesuvan Doppelganger, Nightmare, and **Jyhad** T-shirts are currently available. Expect new designs for summer. February also brought a new **Ars Magica** T-shirt. This gorgeous shirt, made of white, 100% cotton, features artwork by Rob Alexander. Suggested retail price for all T-shirts is $16.95 for sizes L and XL, and $18.95 for size XXL.

In March, in support of the renaming of **Jyhad** as ***Vampire:*** *The Eternal Struggle*, Wizards of the Coast offers a free promotional poster to retailers featuring original artwork by popular artist John Bolton.

In April comes the first retail poster for V:TES. This striking 28" x 36" piece by John Bolton depicts a female vampire emerging from the shadows of her haven. Suggested retail price is $9.95. April will also bring a new product for ***Magic:*** *The Gathering*. The **Magic** card binder is a very high quality three-ring binder, designed to hold approximately 500 cards. The binder has 1 1/2" D-rings, and original artwork by **Deckmaster** artist Pete Venters, printed on vinyl and heat-sealed to the binders. Suggested retail price is $12.95.

There is a lot in store from Wizards of the Coast for 1995, and these products are just the beginning! Look for many new products throughout the year.



Designers NOTES

REPORTS ON TRADING CARD GAMES

BLOOD WARS™

Publisher: TSR, Inc. (Lake Geneva, WI)

Designer: Stephen Schend

Format: 300-card set (150 common cards, 100 uncommon, fifty rare). Starter sets of two fifty-card decks, $9.95; fifteen-card "escalation packs," $2.50. Each escalation pack also includes one chase card from a thirty-four-card series.

Release: March

Notes: Based on the AD&D® *Planescape*™ campaign setting, *Blood Wars* depicts a major escalation of the eternal war between the two fiend races of the lower planes, the baatezu and tanar'ri. Forces of warlords and legions fight for battlefields throughout the planes of existence. The combat system, which designer Schend describes as "totally different from [TSR's] SPELLFIRE," includes political intrigue. Schend calls Blood Wars' complexity "mid-range, higher than SPELLFIRE, more like Magic."

DARK FORCE™

Publisher: Schmidt (Eching, Germany)

Designer: Werner Fuchs

Format: 300-card set. Sixty-card Master Packs, sixteen-card Power Packs.

Release: *Dark Force* (Das Schwarze Auge) has been released only in Germany. Based on the German fantasy roleplaying game of the same name, the card game features power-hungry princes struggling for control of the continent, using military and magical forces.

DIXIE™

Publisher: Columbia Games (Blaine, WA)

Designer: Tom Dalgliesh

Format: 200-card set. Sixty-card decks, $9. All cards are equally common.

Release: Now on sale

Notes: *Dixie* deals with the American Civil War. The first edition depicts only units that fought at the first Battle of Bull Run. Expansion sets, still unannounced at press time, will cover other famous battles. These can be played as separate games, or players can incorporate the units into the original game.

spot illustrations by Doug Keith

ILLUMINATI: NEW WORLD ORDER

Publisher: Steve Jackson Games (Austin, TX)

Designer: Steve Jackson

Format: 110-card starter sets, $9.95; fifteen-card booster packs, $2.25.

Release: The Unlimited Edition ships in March, replacing the art on six cards and revising it on forty more. The Factory Set should ship in April. A second printing of Unlimited is planned for July (see review on page 84).



Designer's Schemes: INWO

by Steve Jackson

As I write this, it's late January. The Limited Edition of *Illuminati: New World Order* (INWO) has been in the stores for about a month. Or, more accurately, it hit the stores about a month ago. Most places, it sold out instantly. Fine with me.... I'm having lots of fun, I'm getting lots of mail, and I'm so far behind on my revision notes that it's not even funny.

Revision notes? You bet. We're now working hard on the first print run of the Unlimited Edition. It should be in the stores in late March or early April.

About the Unlimited Edition

Unlimited will include all 409 cards from the original distribution of the Limited Edition. It will not include the three "special" Limited cards that were distributed in magazines (two in *Pyramid*, and one in this issue of *The Duelist*!). The card backs will be the same, but the card faces will be different from the Limited Edition. There's no border change; the INWO cards would look really bad with white borders. Instead, we're changing the way the card names look.

The Limited Edition cards were "gold type"—all the card names are in gold. The Unlimited card names will be "colored type"—they will be in different colors (depending on whether the card is a Plot or Group). They'll also be in an italic typeface, just to make them a bit more different. We've changed a few other things in the card design, as much to make them easier to play as to change the appearance. And the art on a few of the cards is being fixed up, or changed completely. We weren't 100% happy with all the illustrations when we saw the final cards...and, because we *can* change them now, we *will*.

The print run for the first batch of the Unlimited Edition is about 23% bigger than for the Limited. (And there were about 23 million cards in the Limited Edition. Fnord.)

About the Factory Set

The Factory Set (also known as "One With Everything") will be out in April. It will sell for $70. The card backs and corners will be the same as the other INWO cards, so you can even mix Factory Set cards in with Limited and Unlimited ones. But the card faces will be very different from the Limited and Unlimited editions. We're still working on the details of the design.



Each boxed set will include 450 cards, broken down as follows: one of each of the 400 Plot, Group, and Resource cards from the regular Limited Edition; one of each of the three Special cards from Limited; three of each of the nine Illuminati cards from Limited; ten blank cards with Plot backs; ten blank cards with Group backs.

Why the multiple Illuminati cards? Why the blanks? Simple. The Factory Set will not just be a collector's item. It's going to be a playable game. It will include rules for the "regular" game of INWO, where you build your own deck, as well as rules for a "one big deck" game, more like the original *Illuminati*, where all the players draw from a central stack.

Net Support

If you're on the Internet, you can get a lot of INWO news and support, very easily. SJ Games maintains an active net site. By World Wide Web, our home page is at http://io.com/sjgames/. From there you can go to the INWO home page, which has articles, news, errata, Frequently Asked Questions, and a lot more. (As I write this, we're working with the creator of an online database that will let you log in and search for various kinds and combinations of cards, to build your perfect deck!) If you don't have WWW, you can still use ftp to read a lot of the same material. FTP to io.com and look in the INWO directory.

You can also read about INWO on Usenet, in the rec.games.trading-cards.misc newsgroup. There's talk of setting up a separate newsgroup just for INWO, but it hasn't happened yet. You can even buy and trade cards on the net. The newsgroup for that is rec.games.trading-cards.marketplace. You can meet all kinds of people there...from hobbyists who want to swap single cards, to professional dealers who will sell you a whole box at a time.

Card Lists

One very Frequently Asked Question is "Where can I get a complete list of INWO cards?" The answer is: we have an official list. By the time you read this, we will have sent copies to all our distributors, to be passed on to retailers. You are welcome to make copies for your own use! You can also see this list in issue #12 of *Pyramid* Magazine. Or you can read it on the net.

In April, we'll release *The INWO Book*, which will include strategy tips, variant rules, random information about the game...and a complete, annotated card list, along with color reproductions of all the art.

INWO in Other Languages

Overseas publishers have shown a lot of interest in INWO. We've already signed an agreement with Pegasus, a German publisher, to do a German edition. Several other deals seem likely, though I can't drop names yet. Each edition will include several new cards, to preserve the flavor of the game for local players. What's topical and funny for an American player is a pure mystery to a German (and vice versa). They've never heard of Ollie North; we've never heard of Thomas Gottschalk. Fair enough.

What's Next?

You tell me....I'd like to do some expansion sets (I've got ideas for four). I've gotten nibbles about a comic book based on the world of INWO. We'll be doing a big tournament at GenCon—or, really, more than one, because we'll be part of the eight-game card tourney that is being organized. And there may be an official home computer database to let you organize your collection.

As long as it's fun, we'll keep doing INWO!

DOOMTROOPER™

Publisher: Heartbreaker Hobbies (Folsom, PA)

Designer: Bryan Winter

Format: 334-card limited set (ninety-two common, 121 uncommon, 121 rare). Sixty-card starter decks, $7.95; fifteen-card NecroPaks, $2.50.

Release: The unlimited set (including several new cards) is scheduled to ship in mid-to-late February. The *Inquisition* expansion, to be released in April, includes "well over 100" cards. It focuses primarily on the Brotherhood and Dark Legion, although designer Bryan Winter promises "a little of everything," including a new type of card, Relics.

Notes: The first "techno-horror" trading card game, *Doomtrooper* "mixes all the elements of science fiction, fantasy, and horror," says Winter. Whether fighting for one of the Corporations, the religious order called the Brotherhood, or the monster collective known as the Dark Legion, combatants duel with advanced technology, magic, and the supernatural. Based on the Mutant Chronicles roleplaying system, Doomtrooper is a fast-playing game for any number of players. "Two players can buy a single starter deck, read the basic rules, and play a game right away," says Winter.



ECHELONS OF FIRE/ECHELONS OF FURY

Publisher: Medallion Simulations (Fresno, CA)

Designer: Scot Hunt

Format: Initial release of each game has 200 cards in four rarities. Sixty-five-card starter packs, $8.95; fifteen-card boosters, $3. Later printings will add more cards. First-edition cards have tan borders; there are plans for a limited-edition black-border run at a later date.

Release: Both games shipped February 15.

Notes: Derived from the *Tactical Command* miniatures game, *Echelons of Fire* deals with modern warfare; the companion game, *Echelons of Fury*, covers the World War II European theater circa 1944. Each of two players commands an army that tries to destroy the opponent's headquarters. Each deck includes cards that represent terrain, supply, maneuvers, infantry, support weapons, and more, says Robert Cleveland, senior design consultant for the game. *Fire* decks include forces of America and "the NDG" (a resurrected Soviet army); *Fury* cards are American and German. Later printings of each game will add new armies.

Cleveland says the games are "as complex as *Magic* or slightly more." A game lasts 15-45 minutes.

FLIGHTS OF FANTASY™

Publisher: Destini Productions, Inc. (Coventry, RI)

Designer: Edward Beard, Jr.

Format: Box of thirty-six ten-card packs retails for $49.95; individual pack prices unavailable at press time. The ninety core cards tell three thirty-card stories written and illustrated by Edward Beard, Jr. Additional cards give game rules and "game enhancement cards."

Release: Shipped in mid-December.

Notes: Combining aspects of a trading card set, a game, and graphic novels, *Flights of Fantasy* cards feature a painting on one side, a story section on the reverse, and a line of game information at the bottom. Using an eight-sided die, players pit virtuously good characters against diabolically evil villains in each of five realms (Sorcery, Strength, Stamina, Intellect, and Agility) in three genres (fantasy, horror, and science fiction).

GALACTIC EMPIRES™

Publisher: Companion Games (Stamford, NY)

Designer: Carl Henry Schulte

Format: 440-card set—fifteen very common, eighty-five common, 100 uncommon, 100 rare, 145 very rare, nine ultra-rare "entities" (one per box of boosters), and one "mega-rare" War Veteran card, only obtainable by winning a tournament. Fifty-five-card basic decks, $8.95; twelve-card boosters, $2.45. The two different types of basic decks both have a standard set of fifty common and

uncommon cards (the same selection in each box) plus five random uncommon cards. Each basic deck has two different alien races (Deck A has Krebitz and Argonians; Deck B has Mechad and the Corporation). Two people can play a game with just one deck.

Release: The primary run of the basic set is currently on sale; the 210-card *New Empires* expansion should come out late February or early March. *New Empires* will be a 210-card set (fifty common, fifty uncommon, fifty rare, fifty very rare, and ten new ultra-rare "entities") sold in a fifty-card basic deck (Deck C with Scorpeads and Plaza Occupied Territory) for $6.95 and twelve-card boosters for $2.45.

Notes: After an alpha and beta run, the game was cleaned up and re-released in a primary run. "Besides adding new cards," notes game designer Carl Schulte, "we added a finish to the card stock, cleaned up the text, and changed the artwork that wasn't received well in the game's earlier incarnations." The game now includes work by such artists as Melissa Benson and Edward Beard, Jr.

"The game was originally designed for three to six players," explained Schulte, "but with the addition of new cards, we have found that two-person duels are more viable, as the balance of power can now swing much more easily." Schulte thinks "people will find it a relatively easy game to learn."

HIGHLANDER™

Publisher: Thunder Castle Games (Kansas City, MO)

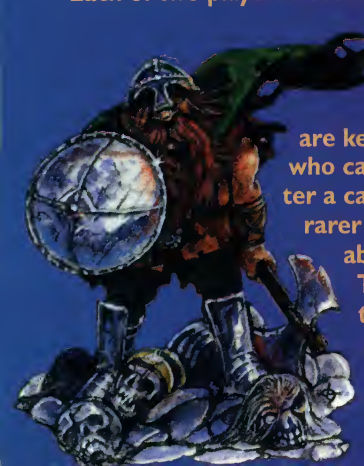
Designer: Mike Sager

Format: First edition of about 165 cards; three rarities; sixteen-card booster packs ($2.45). A playable deck requires at least four boosters. Each booster pack contains one rules card (common); the complete rules come on four cards. "Statistically you should get a complete set of rules by buying eight packs, or you can trade with others," says designer Sager.

In later editions each card becomes half as common as in the previous edition, so that "we add three rarities with each new edition," says Sager. New cards appear in each edition.

Release: April

Notes: *Highlander* cards feature still photos from the eponymous movies and TV series. Each of two players becomes an immortal who uses magic and weapons to behead the opponent. Cards are keyed to the personas who can use them; the better a card's defense, the rarer it is. A game lasts about ten minutes. The unlimited edition will feature a giveaway for a Highlander sword.



ON THE EDGE

Publisher: Trident Inc./Atlas Games (Northfield, MN)

Designer: Jonathan Tweet

Format: Sixty-card deck, $7.95; ten-card booster packs, $1.95.

Release: The first **On the Edge** expansion set, *The Cut-Ups Project*, concerns surrealist groups (see design article below). A second expansion, *Shadows*, is now in playtest. The 117-card *Shadows* set ships in May. An Italian company will publish a translation of the original game in late Spring.

Notes: Atlas president John Nephew says **On the Edge** "has been going really well." Atlas has hired Brent Ferguson, who painted many of the OTE cards, as art director. Nephew says Ferguson is "giving a graphic overhaul to the game" for the upcoming Standard edition, which corrects typos and has better sorting than the previous Unlimited edition. "Unlimited is actually quite limited," says Nephew. "It had only one printing."

The Cut-Ups Project

Design Notes by Robin Laws



Plague of Surrealism Strikes Al Amarja!

The trading card game of weird conspiracies is about to get even weirder. Appearing soon on the retail shelves of an unindicted co-conspirator near you is *The Cut-Ups Project*, the first expansion set for the **On The Edge** game. It's a ninety-card set centered around the bizarre Cut-Ups conspiracy and their foes. As designer of the set, I'm here to give you some highly confidential background information on its creation. Please do not share any of what I am about to tell you with the Kergillians, Pharaohs, or Hermetics. I'm sure that after this set comes out, they'll all be out to get me. (I may have to insert some disinformation in the following essay to keep them off my trail. I'm sure you understand my position.)

You see, even though all of these heavy-duty conspiracies seem to contend with one another for possession of the strange island nation of Al Amarja, there are those who say that they are all just symptoms of a wider disease: Control Addiction. This fearsome spiritual malady strikes sentient beings throughout the universe, prompting them to try exercising power over everyone else. Driven by their own fears and insecurities, Control Addicts want things their way, or else. In its extreme form, Control Addiction can make you want to take over the world. So even though the various conspiracies of **On The Edge** are ostensibly enemies, they are all driven by the same base motivation, and can be fought with the same tactics.

Or so say the Cut-Ups, a motley group of anti-conspiracy conspirators who seek to protect plain everyday folks from the authoritarian plans of the Control Addicts. Inspired by the art movements of Dada and Surrealism, they level against their foes the ultimate weapon: a sense of humor. They operate through calculated wackiness, staging bizarre media events and complicated hoaxes to keep the Control Addicts fighting among themselves. Their members range from famous fashion designers to talking dogs to hyper-real mutants. Wherever intellectual freedom is threatened, whenever the fearful head of censorship rears its head, there will be Cut-Ups, ready to save the day with a healthy dose of the unexpected.

Getting Carded

Like the **On The Edge** game itself, *The Cut-Ups Project* is inspired by a roleplaying game product. I contributed some material to Jonathan Tweet's innovative *Over The Edge* game, including a brief description of the Cut-Ups conspiracy. Later this introduction to Al Amarja's strangest good guys was expanded into the sourcebook *The Weather the Cuckoo Likes*. (All these fine products are of course published by Atlas Games, and available at fine gaming stores everywhere. I don't want to be accused of advertising or anything sinister like that, but buying or ordering them will *reassemble your DNA structures in a beneficial manner and immeasurably improve your life!*)

When Atlas Games CEO John Nephew, himself a noted ally of the forces of creative subversion, decided that it was time to start thinking about expansions for **On The Edge**, he approached me and asked me to start thinking about a card set based on *The Weather the Cuckoo Likes*. By this time, the basic framework of the card game, designed by Jonathan and John, was already in place.

In creating the *Cut-Ups* expansion, I wanted to create a card set that reflected the

themes of that book through the game mechanics. I also had to make sure that the new cards integrated well with the main set.

The nifty thing about the basic design, from an expansion designer's point of view, is how easy it is to add new conspiracies and groups to the mix. **On The Edge** uses a trait system that interrelates groups of cards within the set. Each character has a first trait that defines its species—most characters are Human, but there are some aliens, animals, mutants, and assorted other weirdos running around as well. Other traits define characters' professions, like Artist and Entrepreneur, or the conspiracies they belong to: the Quislings, Hermetics, Sommerites, and so forth. Most characters have several relevant traits, making each useful in a wide range of deck designs.

This meant that I could on one hand introduce new traits into the game, and at the same time tie in the new cards to the existing set by giving them established traits. It's the often unpredictable interactions between cards that make the collectable format as fun and addictive as it is. And the Cut-Ups cards had to be even more unpredictable than most, because the whole idea behind the Cut-Ups conspiracy is the power of chaos.

I came up with four central new traits to define the expansion: Cut-Ups, Chaos, Sub-Random, and Control. Cut-Ups refers to members of the conspiracy itself; characters who bear the trait are bona fide, witting agents of the group. Chaos describes the wider force that the Cut-Ups serve. The Cut-Ups are pretty benevolent folks, at least by Al Amarjan standards, but Chaos can just as easily be mindlessly destructive as regeneratively creative. Some Chaos characters are unwitting servants of the Cut-Ups; others are just plain loose cannons. The trait Sub-Random can refer either to the species of a character, or to a type of paranormal energy; it operates in the game much like the existing Psychic and Astral traits. Sub-Random energy is the essence of unpredictability; when anything utterly bizarre happens, you can be sure that any meters designed to detect it are red-lined. These first three traits intertwine; some members of the Cut-Ups are also Sub-Random, as are some Chaos characters.



Arrayed against these traits are the Control cards. Characters who happen to be Control Addicts also often belong to established conspiracies. You might have a character named Joe Smerdlap whose traits are Human, Quisling, and Control. He would be of use in a Control themed deck or a Quisling/Pharaoh deck. And because many of the conspirators whose characters already appear in the main set could fairly be described as control freaks, a number of cards give existing cards the trait Control. Some of these make it beneficial to build a Control-oriented deck; others help you counter one.

JYHAD™

Publisher: Wizards of the Coast (Renton, WA)

Designer: Richard Garfield

Format: Seventy-six-card starter decks, $8.95; nineteen-card booster packs, $2.75.

Release: Now on sale

Notes: Product line editor Matthew Burke says the game will be retitled *Vampire: The Eternal Struggle* to improve customer recognition. Two expansion sets are planned for 1995, as well as a player's guide, *Darkness Unveiled*, scheduled for August release.

NUCLEAR WAR™

Publisher: Flying Buffalo, Inc. (Scottsdale, AZ)

Designer: Rick Loomis

Format: Forty-seven-card set of new cards for Buffalo's classic card game *Nuclear War*, as well as its companion games, *Nuclear Escalation* and *Nuclear Proliferation*. Eight-card boosters, $2; cards are not differentiated by rarity, nor does Buffalo distinguish the various printings.

Release: "The first print run sold out in one day, and we just finished the second print run," said Buffalo president Rick Loomis in late January.

Notes: These new cards go into a standard *Nuke War* deck; the game itself has not changed. Buffalo has published them in booster packs, rather than in a straight accessory deck, because "that's what the shops expect and are equipped to handle," says Loomis. "We'll probably come up with more cards in the future."

RAGE™

Publisher: White Wolf Game Studio (Stone Mountain, GA)

Designers: Mike Tinney and Stephan Wieck

Format: 300-plus-card set in sixty-card starter decks ($7.95) and twelve-card booster packs ($1.95).

Release: *Rage* arrives on May 5. "What Jyhad was for *Vampire*, *Rage* will be for *Werewolf*," says designer Tinney. He and Wieck aimed for a design that is "fast, fun, with no counters or tokens—quick-paced, a little bit of spice, a little bit of attitude." The game is less complex than Jyhad, somewhat more combat-oriented, and includes quick-start rules for novices. *Rage* is being printed domestically by the printer Upper Deck.

SHADOWFISTS™

Publisher: Daedalus Games (Toronto, Canada)

Designers: Jose Luis Garcia and Robin Laws

Format: Sixty-card starter decks, fifteen-card booster packs; three rarities; prices not determined at press time. Complete set will have "over 270" cards.

Release: May 27

Notes: *Shadowfists* is a martial arts/dark fantasy game based on Chinese mythology and occultism. Players fight a shadow war for control of mystic *feng shui* (geomantic) sites. Jesper Myrfors, former art director at Wizards of the Coast and designer of *The Dark* expansion set for *Magic: The Gathering*, is doing the graphics for *Shadowfists*. The cards feature art by Anson Maddocks, Mark Tedin, and other popular Magic artists.

Though it will be released first, the *Shadowfists* card game is actually based on a roleplaying game of the same name that Daedalus hopes to release later this year. The RPG takes its inspiration from the Hong Kong kung fu and gangster movie genres, but players need not know these movies in order to play.

SIMCITY: The Card Game™

Publisher: Mayfair Games (Chicago)

Designers: Darwin Bromley, Louis Rexing, Peter Bromley, and Tom Wham

Format: Sixty-card starters (thirty-six common cards, nineteen uncommons, and five rares), $8.50. Fifteen-card booster packs (eight common, five uncommon, one rare, one ultra-rare double-width card), $2.50.

Release: Limited edition delayed to March.



In February, special promotional cards appeared in *Shadis, White Wolf, Game Shop News, Combo, Conjure, Advance Comics,* and several other magazines. Each magazine's promo card depicts that publisher's office.

Notes: The *SimCity* card game features solitaire, group, and competitive variants on the basic theme of building one or more cities. A city council, composed of members in the players' pay, decides re-zoning issues. The double-width "long cards" represent large buildings such as shopping malls, which are placed over two standard cards in play. Disaster cards can destroy blocks or incur cash penalties.

Mayfair is also working on a trading card game based on its popular board game *Cosmic Encounter.*

SPELLFIRE: MASTER THE MAGIC

Publisher: TSR, Inc. (Lake Geneva, WI)

Designers: Many and various

Format: Two fifty-five-card decks, $8.95; fifteen-card boosters, $2.50.

Release: Although John Danovich, director of sales at TSR, says SPELLFIRE Second Edition starter decks are still available at many retail outlets, TSR itself has no more First or Second Edition decks and no First Edition boosters. The earliest possible date for a Third Edition would be March or April, Danovich says.

In addition to the first booster series, three other SPELLFIRE booster sets are currently available, each based on an AD&D campaign world: Set 2, *Ravenloft* (designed by Bruce Nesmith); Set 3, *Dragonlance* (Jean Rabe); and Set 4, *Forgotten Realms* (Dave Gross).

Release: TSR plans three more booster sets for SPELLFIRE in 1995: *Artifacts,* by Tim Beach; *Powers,* covering gods and demigods (by several designers); and *Spelljammer* (also by several designers). Each set includes 100 cards in three rarities, plus twenty-five "chase cards." A given pack has about a 25% chance of containing a chase card.

Notes: SPELLFIRE has been "a tremendous success" for TSR, says Danovich. "It's one of the best sellers we've had in the last seven or eight years, comparable to AD&D® 2nd Edition." TSR has a commitment through the next several years to produce more trading card games.

STAR OF THE GUARDIANS

Publisher: Mag Force 7 (Williams Bay, WI)

Designer: Don Perrin. The game is based on the *Star of the Guardians* novel series by Margaret Weis.

Format: Sixty-card starter decks, $8.95; fifteen-card booster packs, $2.95.

Release: 200-card Limited Edition shipped in early February with a print run of 12.1 million cards. Printed at Yaquinto in Dallas, TX (itself a onetime game publisher),

The need to integrate *The Cut-Ups Project* with the other cards provided an automatic workaround to the possible problem of character proliferation. The vast majority of characters in the game are unique; only one of each can be in play. Expansions should preserve that uniqueness. Creating new characters that simply duplicate the game statistics of existing characters would, over a number of expansions, dilute the function of the uniqueness rule in limiting degenerate decks. Thus, when I added new characters to existing groups, it became important to tie them into the theme of the expansion—chaos and weirdness versus Control Addiction. Even a character in an existing group otherwise unrelated to the Cut-Ups conspiracy should get a chaotic or Control spin. Although on the whole I wanted to preserve the power balances between existing groups, I did want to bend the framework a little. Well, okay, I admit it—as much as possible. This is, after all, a set about subversion.

So I created a couple of cards that will help make the lowly Giovanni's Cabbies one of the kicking-est groups on the island.

The Theme Team

The basic theme of the set made it easy to come up with ideas for non-character cards. (Going from idea to working card text is the tough part.) One of the central ideas of *Weather the Cuckoo Likes* is that control freaks are running the show worldwide, holding the levers of power in governments everywhere. The usual tactics that control freaks use to run our lives and tell us what to think are all on display here. So if you, as unseen manipulator, are employing the strategies of control, you can arrange a Censorship Flap to divert the Pull of Artists to your own nefarious purposes. You can bring an army of neofascist Brownshirts (regrettably not unique) to stir up trouble and confound your foes. Or you can plug in your Quantum Squeezer to keep the weirdness under, well, Control.

For their part, the Cut-Up, Chaos, and Sub-Random cards do their best to introduce wild cards in the mix and keep the results of play unpredictable, even to those who call them in the first place. Giving a character Chaos Chancer may help or hinder him; the Paralytic Banana is definitely a double-edged fruit. And no one knows exactly what will happen when the Rain of Walrus hits the island.

Given the subject matter, I had license to subvert even the assumptions of not only the Al Amarja setting and **On The Edge** rules, but the trading card format itself. I can't wait to have the actual finished product in my hands. And I can't wait to see the response to the Blatant Scam card.

So until it hits the stores (February 1995), all I can say is this: always check your coffee before drinking it. That cream might just be a Sub-Random conspirator.

WYVERN

Publisher: U.S. Games (Stamford, CT)

Designer: Mike Fitzgerald

Format: 136-card Premier Limited set (sixty common, forty-five uncommon, thirty rare). Sixty-card starter decks, $7.95; fifteen-card booster packs, $2.50. All art is by Peter Pracowric.

Release: Currently on sale; 239-card Limited run (eighty common, eighty uncommon, seventy-nine rare) on sale March 1.

Notes: "*Wyvern* isn't **Magic**," says designer Mike Fitzgerald (see related design article), "In fact, if I had to compare it to any game it would have to be *Stratego*—although a very souped-up *Stratego.*" The goal of the game is to eliminate the opponent's six face-down cards using dragons, slayers, treasure, and action cards based on various mythologies. A game lasts fifteen to twenty minutes.



"What makes it interesting," says Fitzgerald, "is that players don't know what the face-down cards are until they attack them. One of the nicest features of the game is that it is very playable right out of the box. The rules are quite simple. The complexity is in the strategy."

Wyvern: From Research to Tournament Rules

Design Notes by Mike Fitzgerald

I came up with the basic mechanics of *Wyvern* years ago, when I made a card game that I called "Gotcha." It consisted of putting six playing cards

face down and using them, plus cards in your hand, to battle your opponent's cards. When Magic came out, I realized the potential for my concept using the trading card game format.

I spent a lot of time with Stuart Kaplan of U.S. Games, deciding on the theme for this game. We kept coming back to the mythological world of dragons, because this offered us armies of dragons plus a lot of magical spells and happenings to flavor the game. Little did I know that this would mean I'd spend the next three months doing research.

The world of mythology is a fascinating research project. I found that many different cultures around the world have their own dragon myths. Common themes run through all of them—dragon slayers, treasure, and the terrain dragons live in—and these themes form the basis of *Wyvern*.

Once I gathered all the research, I had to find ways to put it into a playable game. *Wyvern* is a card game first and a look at mythology second, but there are many times when the two work together. For example, Vittra is a dragon of India that creates storms instead of fire. In the game, all flying dragons are weakened in battle with Vittra because of these storms. Pakawjak is an arctic dragon that breathes frost rather than fire; in *Wyvern* you can't play Firebreathing in a battle that involves Pakawjak because of his frost-breathing. In mythology dragonslayers were vulnerable to maidens in distress. In *Wyvern* the Maiden in Distress is a Treasure card; dragonslayers must remove the Maiden in Distress before slaying any dragons in that row.

The game play came first, so not all the mythological references translated neatly. The more research I did, the more conflicting and varied interpretations I found of the same events and creatures. We decided to go with descriptions we found in multiple sources or, in some cases, something that fit the game well. We have found that playtesters with a knowledge of mythology enjoy playing with cards based on things they have read. We also found that playtesters with no knowledge of mythology got into the game quickly and were curious to find out more about the background of the cards.

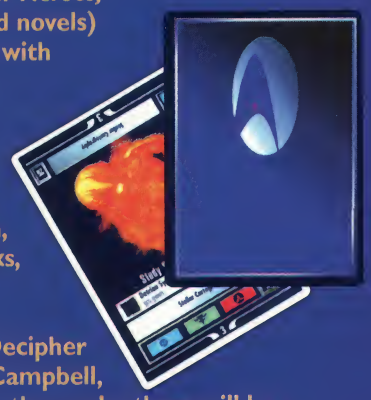
You can easily play *Wyvern* with one starter deck by sorting your green and red cards into your Dragon Lair, and your purple and gold cards into your Treasure Hoard. The rules are set up so you can read them while playing your first game.

Wyvern Tournament Rules

We are currently setting up sanctioned tournaments around the country. We sanction two kinds of tournaments: one with sealed starters and boosters and one with tournament decks. For information on how to run an official Wyvern tournament, call our support line at (203) 327-4274.

Star of the Guardians is sorted in South Dakota by the same company that sorted TSR's SPELLFIRE.

Notes: MagForce 7's address is P. O. Box 1106, Williams Bay, WI 53191-1106. The company has a new e-mail address: designers@mag7.com. Longtime TSR designer Jeff Grubb (*Marvel Super Heroes, Spelljammer, Al-Qadim*, and many adventures and novels) recently resigned and is now working freelance with MagForce on several upcoming projects.



STAR TREK® CUSTOMIZABLE CARD GAME

Publisher: Decipher, Inc. (Norfolk, VA)

Designers: Tom Braunlich and Rollie Tesh

Format: 363-card unlimited set (121 common, 121 uncommon, 121 rare). Sixty-card starter decks, $9.50; fifteen-card expansion packs, $3.

Release: Now on sale

Notes: Says Decipher spokesperson Ross Campbell, "The following are in the works: there will be a Collector's Edition including all 363 cards from the limited/unlimited set. A planned expansion features other elements from *Star Trek: The Next Generation*. There will be special offers to get ultra-rare cards. And yes, a Guinan card will be seen sometime this year either in an expansion set or as a part of a special deal." Campbell adds, "By the time this magazine hits the stands, we should have official rules for tournament play."



TEMPEST OF THE GODS

Publisher: Black Dragon Press (Logan, UT)

Designer: Matt Yarro and Colin Murcray

Format: Seventy-card starter decks and fifteen-card booster packs; prices not set at press time. Set has approximately 300 cards.

Release: June

Notes: *Tempest of the Gods* is derived from Black Dragon's *Darkurthe Legends* fantasy roleplaying game, although co-designer Colin Murcray says no knowledge of the RPG is required to play. In the card game, deities fight for one another's worshippers. Cards depict priests, shrines, temples, relics, and miracles. Players try either to collect enough power to summon a god, or to destroy all opponents. Murcray says the game is "a little simpler" than Magic. The game is for two to six players and lasts about 45 minutes. A starter deck should provide enough cards to play a practical game.

Expansion sets may be based on the historical religions of Egypt, Syria, and the Aztecs.

TOWERS IN TIME

Publisher: Thunder Castle Games (Kansas City, MO)

Designer: Mike Sager

Format: Original edition of 150 cards; three rarities. Fifty-four-card starter decks ($6.95) include one promotional card. Eight-card boosters, $1.45.

Release: Each edition of *Towers in Time* is a limited print run set in a different place and time. The original edition ships in mid-February. Forthcoming 165-card editions are based on Greek mythology (April), the zodiac (June), Amazon warriors (August), and Norse mythology (October). The Amazon edition includes a rule that if the player is female, her Amazons receive a combat bonus.

Notes: *Towers in Time* concerns a battle between two powerful wizards who inhabit dimension-spanning towers. Wizards "sap" six elemental sources of power for the "temper" used to cast spells, summon creatures, and use objects. Creatures may have ranged attacks and alignments. To win, defeat the opponent's armies and shields.

by
Richard Garfield

When I chose the name for my column in *The Duelist*, I wanted something that didn't really pin me down, like "Richard on **Magic**" or, worse, "Garfield Answers Rules Questions." I am not sure what the ultimate scope of *The Duelist* will be, but I think it will be more general than just trading card games. This is the first "Lost In The Shuffle" column that is not just about trading card games, but about games in general—in fact, gaming worldwide.

This year Wizards of the Coast has been brainstorming what to do with its newfound position in the game industry. What should the game industry be like? What should the hobby of gaming be like?

I have loved playing games for as long as I can remember, and not just hobbyist games. Chess, Go, *Monopoly*, Hearts, Bridge—they all have a place. I also like playing games with people besides hobbyists; I like playing them with my family and my "normal" friends. Gaming pals provide the most cutthroat challenges, but there is more to a game than that. It seems obvious to me that playing a game should be as natural a form of entertainment as seeing a movie or reading a book. Certainly gaming is more social than most entertainment.

Gaming, however, doesn't have that stature. Often when I ask people if they want to spend a few hours playing a game, I can practically see the cartoon thought bubble over their head: *How do I answer this politely and not pin myself down any time in the future either?* And they say something like: *I'd love to—but I am kind of tired. Maybe sometime later this year?* Those same people will be ready in five minutes to drive half an hour to a two-hour film.

I think *Magic: The Gathering* may have suckered in a lot of those people by its deceptive play time. No one has a problem with a 20-minute game! And after they have found themselves playing it for an evening, they may decide that playing games is a reasonable thing to actually plan to do. But that subject is another column.

The mission statement at WotC includes the goal of making socially interactive games a vital part of global entertainment. Imagine the game industry with the power of the movie industry—what a goal to shoot for!

ESSEN GAME FAIR

I was really surprised to find that Germany and (perhaps) some other European countries are already partway toward this goal. I realized this while attending Spiel '94, the annual game fair in Essen, Germany (October 20-23, 1994). The fair was enormous, many times larger than GenCon.

We set up our booth in the "weird" room, the hobbyist games area, right next to Steve Jackson Games' pyramid booth. The room had a flavor similar to GenCon, with perhaps a little more emphasis on live-action roleplaying games.

I found the German trading card game *Das Schwartze Auge* (Dark Force) particularly interesting. It looked sharp, and it played more like a miniatures battle than any other trading card game I have seen. The game is based on an enormously popular German RPG, and it seemed to be drawing a following.

background by Doug Keith

Lost in the Shuffle

However, my primary interest at Essen lay outside the "weird" room. The halls beyond, each as large as the main exhibit hall at GenCon, were filled with all sorts of games I had never seen before. What seemed to separate the areas was not the size of the manufacturers but mostly game complexity, and in general a flavor of fantasy and science fiction.

The fair's extremely low booth price attracted all sizes of game companies and professionals, not just the big kids. The game companies ranged from Milton Bradley and Ravensberger to little one-person operations. There was a region set up for game inventors to push their wares. There was even a room devoted solely to children's stuff, from building blocks to events. For example, two kids would climb a stack of milk crates from opposite sides. If they didn't go the same rate, the cartons would tumble down, leaving the children swinging away on safety harnesses.

The people attending the fair were not just gamers. Whole families went from stand to stand checking out the games, sitting down and playing the ones that interested them. They were shopping around for the games that would entertain the family in the evenings during the upcoming year. Helping them in their choices were several game review magazines, which weren't generally picky about the types of games they would review. German game magazines are crammed with reviews and articles covering board, roleplaying, hobby, family, card, and children's games.

I toured the fair with Eamon Bloomfield, a fellow who knows the game scene there. He took me to booth after booth of games that looked great and played well. For example, in *Rette Sich wer Kann* (Every Man for Himself), a pirate ship is going down, and you are trying to save your pirates using leaky rowboats. Players vote on which rowboat springs a leak each turn, which one advances, and, when the boats get too crowded, whom to throw out.

I also saw a beautiful children's game with six-inch-tall wooden pine trees, elves (pawns), and a candle. You play it in the dark. Each turn the candle moves, and you must keep your elves in the shadow of the trees or they are discovered.

Bloomfield talked about particular game designers, their hits and misses. "This fellow is spotty, a few good ideas but a bunch of dogs too....This person is brilliant, anything with that name on it will be good." What a change, and a welcome relief, to see game designers recognized and lauded or criticized, like artists or writers.

The tour culminated in a flea market visit, where Eamon helped me pick out a dozen games (and got me great deals, to boot). I couldn't believe the prices some of those out-of-print games sold for! Several times I heard of a mysterious little card game called *Energy Poker*. People seemed delighted if they could buy it for less than US$200.

The convention held various tournaments for all ages, and it hosted a Game Olympics, a yearly event. A committee chooses five games, and teams from various countries compete. I don't remember the games they played, but I do remember that they had both an abstract board game and a war game among them.

The Essen Game Fair really opened my eyes to the world game-playing community. I look forward to my next visit there. By next year I may even be ready to face wurst again.

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On The Edge™ is a trading card game published by Atlas Games, designed by Jonathan Tweet and John Nephew. Players build decks with cards representing a variety of characters, fringe technology, magical effects, psychic powers, secrets, and more. They compete for secret control of the imaginary Mediterranean island of Al Amarja. By adroit use of the pawns making up their conspiracies, players amass Influence towards their goal of dominating the island's secret underworld. on the edge is based on the roleplaying game Over the Edge by Jonathan Tweet with Robin D. Laws, published by Atlas Games. What is true in one game is not necessarily true in the other, however. Both games are available from retailers worldwide.

FREQUENTLY ASKED QUESTIONS

Version 1.09



Assembled by Atlas Games Staff
This FAQ ("Frequently Asked Questions") answers questions and provides information commonly requested from Atlas Games. It will be frequently revised, clarified, and expanded: check the version number at the beginning of the file to see if this is newer than any other versions you have.

backgrounds by Amy Weber based on On the Edge card back by Brent Ferguson

CARD TEXTS

Q: Is Inspiration (#125) really a +1 bonus for Artists?
A: No. This is a typo; the bonus should be +1 Pull (still for Artists only). The Standard Version (coming in February 1995) corrects this error.

Q: Does Unanticipated Influence (#254) have any usefulness?
A: Yes. It is supposed to give +1 Pull to Burger. The Standard Version corrects this error.

Q: What does "Victory Pull" on some of my Friends in Flowers Barrios (#95) or "Vinfluence" on some of my Contacts in the Art Scene (#61) mean?
A: In both cases, you should understand them to mean "Non-Influence Pull only." In early drafts of the game, Influence was known as Victory Points.

Q: Abanobi Famani (#88) reads "Crank to pop any Astral Condition or Environmental." Does this mean Famani can crank to pop any Environmental?
A: No. As it does on a few other cards with similar grammatical phrasings, the trait name applies to both card types; Famani can only crank to pop an Astral Environmental.

Q: I have this card—say, Genetic Prejudice (#103)—which has a generic number in the card statistics and a specific bonus or penalty in the card text, but the combination doesn't make any sense. How do I play this card?
A: A number of cards in the First and Unlimited printings fall within a general pattern of errata, in which the card statistics muddle the intended use of the card. In the case of Genetic Prejudice, for example, the card statistics should not read "0/-2*/-", but rather "-/*/-". Another example is Aura of Evil (#30), which instead of "+2*/+2*/-" should simply read "-/-/-". Cases such as these should be resolved by reading the card text and going with that text in the case of any obvious errors in the statistics themselves. These errors will be corrected for the Standard Edition, and a listing of errata will accompany an upcoming version of this FAQ.

CALLING CARDS

Q: Can I crank a Character for an action, such as providing Pull, the same turn I bring it into play?
A: Yes.

Q: Do I have to spend all the Pull points I get from my Characters or Resources before my turn ends?
A: No. Pull which is not spent by the end of your turn is simply lost.

Q: Can I use a Character or Resource's Pull only for cards with a matching trait, or for any card?
A: If a Resource were to have a pull of "1," "2," or so on, you would be able to spend its entire Pull for any card with no restriction. Resources with a Pull of "1*," as most of them have, split their pull as follows. Pull equal to the number ("1") can be applied towards any cards whatso-

ever. For the asterisk ("*"), you'll refer to the card text to see the rule associated with the pull—in most cases, you will be given a bonus of 1 Pull towards cards of a specific trait and/or type (for example, "+1 Pull to call Aries cards"); the bonus Pull can only be applied to cards of the specific trait or type. Some cards have only an asterisk, in which case its entire pull is treated as "bonus Pull." You can always split up or combine Pull from various sources to pay the Cost or Costs of one or more cards.

Q: Can I place Conditions or Gear on Characters in another player's Conspiracy?
A: Yes.

Q: If a Whammy doesn't say "Play any time," can you use it only on your own turn?
A: Yes, only then; to be precise, only during your operations phase.

Q: To play a Whammy listing a trait, do I have to have a Character with a matching trait already in play?
A: Not unless the hyphen in the cost box of the Whammy has a bullet after it. As of this writing there are no bulleted-cost whammies in print.

Q: To call a bulleted cost card, do I have to pay for the card's cost with the same Character or Resource which provides the matching trait?
A: No. You just have to have a Character or Resource with a matching trait somewhere in play; even a zero-Cost Character with no Pull will suffice.

Q: In order to call a bulleted cost card with multiple traits, do I have to have a card with a matching trait in play for each trait on the card?
A: No. Having just one Character or Resource with one matching trait in play is sufficient.

Q: How much non-Weapon or non-Armor Gear can a Character have or use?
A: As much as can be brought into play and given to the Character, as long as the cards themselves do not specifically disallow any combinations.

RANKS AND FILES

Q: If I only have one Character in play, what rank is it in?
A: Until you have defined three ranks, the numbering of the ranks remains fluid. You could call your first Character a "Last rank only" Character, and the only restriction you would face is that you could place no Characters behind the rank that the Character currently occupies.

Q: Is there any limit to the number of files I may have in my Conspiracy?
A: None in theory. (How large your opponents let your conspiracy grow is another matter!)

Q: If only one Character resides in a single rank or file and that Character is popped, what happens to the rank or to the file?
A: If there are Characters on either side of the rank or file, then the line remains, albeit empty; the ranks or the files do not close to erase the gap.

ATTACKING AND DEFENDING

Q: Using Fury (#101), can I launch more than one attack against the same opponent in the same turn?
A: Yes. Refer to the second sentence of the card text.

Q: Using "Control," I force an opponent's Character to attack. Can I then attack the same turn with one of my own Characters?
A: Yes. Page 30 of the Rules of Play defines an attack as follows: "When you attack a player, one Character from your Conspiracy attacks one Character in the target player's Conspiracy." This is the definition for the purposes of the "one (and only one) attack" rule. When you Control, you always Control a Character in another player's Conspiracy. Therefore, Controlling and throwing an opponent's Character into combat does not count as an attack against your limit of one each turn.

Q: When a Character attacks and Surprises, what exactly counts as an "optional effect"?
A: Any ability listed in the card text which requires the defending Character to crank is an optional effect. Any text which simply gives a bonus still takes effect, so that Malak Suzier (#240) would still have her +2 bonus against non-Humans. If the defending Character has any gear, as long as the gear does not require the Character to crank it will still have effect. Multiple weapons or armor are handled as outlined on page 46 of the Rules of Play.

Q: The Rules of Play read "A player may always decide to have a Character not use a Gear." If in a combat I decide to use one Weapon, say a Pistol Grip Chain Saw (#176), can I, later in the same combat, switch over to use another Weapon, say, a Bull-Beater (#48)?
A: No. When you choose to use one Weapon, you implicitly decide not to use any other Weapons the Character may possess. Once you choose not to use a Gear, it is assumed that the Character doesn't have access to it for the rest of the combat.

Q: Barber Hammock (#112) reads "Crank any time to add +6 to own DP" but the Rules of Play read as follows: "If a Character can be cranked any time, you can crank it when it is attacked in order to have its effect just before the attack is resolved. After the effect takes place, however, the attacker may choose to attack a legal target behind the newly cranked Character in the file instead of carrying through with the attack on the original target." If one of my Characters attacks Hammock and he cranks to boost his DP, can I attack through to a Character behind him?
A: The answer is, "Not usually." There is a general rule that says an effect cannot be used if it does not involve a current event—for example, you can't use Ricardo Cerdo (#52) to boost another Character's Power while one of your opponents is in the process of Controlling him. The above quotation from the Rules of Play grants a specific exception to that general rule; for example, when Cerdo is caught in the process of being attacked, he is permitted to have his effect take place previous to the resolution of the current event (the combat). But if a defending Character's effect directly involves the current event of the combat, then it does not violate the general rule; the defending player need take no recourse to the exception for the rule, and the attacking player will not receive the benefit of that exception. Therefore, Hammock can boost his DP without needing to expose the rank behind himself.



Q: If an attack against a Character of mine with more Pull than I have Influence scored pops the Character, does my Influence score go negative?
A: Yes. Some card effects have the provision that the effects cannot bring a player to a negative Influence score, but the rules for attacking and popping do not.

Q: If I use Mind Control Messages (#152) to take a character from an opponent's Conspiracy and add it to my own, and the Character is then popped as a result of being attacked, who suffers the loss of Influence?
A: Because you currently Control the Character, you suffer the loss.

Q: If two Characters are able to attack the same Character during the same turn, can their Attack scores add up to pop a Character neither would otherwise be able to pop?
A: Unless the two Characters Gang Up together in the same combat, each combat proceeds by comparing the Attack of the lone attacker to the Defense of the defending Character. The Rules of Play say nothing about damage carrying over between combats.

MISCELLANEOUS GAME PLAY

Q: The Rules of Play read: "Sometimes a Character flips to have an effect rather than cranking. This is treated exactly like cranking (e.g., only active Characters may flip voluntarily), except that the character is flipped instead of cranked." Does the parenthetical phrase mean that I can flip any active Character for no other reason than to do so?
A: No. Some special ability or effect is required to flip a Character; the only "voluntary flippings" are those where a card's ability stipulates that its Character flip.

Q: When a Unique Character is flipped, is the Character still in play for considerations of Uniqueness?
A: Yes.

Q: During my Discard Phase, if I draw a card that cannot be called because of Uniqueness, can I immediately discard that card and draw another?
A: No. You must announce discard(s) on account of Uniqueness before drawing any new cards.

Q: Can I choose an opponent's Character to Martyr for one of my Characters?
A: The player who controls a Character always has the choice of whether to let it Martyr or not; if you can Control another player's Character, then you will be able to force it to Martyr.

Please address comments and questions about this FAQ to Paul Nurnberger, Keeper of the FAQ, responsible for maintaining and disseminating this document. You can reach Paul by e-mail at burford@winternet.com, or by snail mail at Atlas Games, P.O. Box 131233, Roseville, MN, 55113.

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Magical Hacker

by David Etheredge and Doug Kaufman

Big news on the computer Magic™ front—my most reliable source (affectionately known as me) at MicroProse Software revealed that MPS has cemented a deal with on-line success story Simutronics Corporation to handle the on-line support for the *Magic: The Gathering™* computer game MicroProse will be releasing this summer. Simutronics already has a reputation as a leader in on-line game design and management with such hits as GemStone III and CyberStrike.

GemStone III is a text-based fantasy role-playing game that has the distinction of being the top-grossing product on GEnie. GemStone III boasts a cadre of on-line gamemasters specially trained in CPR (Computer Player Rescue), and Simutronics President David Whatley has indicated that a number of hand-picked individuals are already undergoing "Special Procedures" to prepare them for handing the same types of duties in Magic. As to the nature of said procedures, we can only reveal that they involve several weeks of sensory deprivation and the consumption of large amounts of fiber. David assures us that by the time the game goes on-line at least one person will have survived the training program.

CyberStrike (boxed edition of the front-end program available from MicroProse for a ridiculously low price—*plug!*) was voted on-line game of 1993 by *Computer Gaming World* magazine. This science-fiction action game puts you inside a giant robot, working with a team of other giant robots to take over a vast cybercity filled with giant robots. If you think this sounds familiar and humdrum, perhaps you should carefully pry your hand from that joystick and go outside for a while.



Why Simutronics?

MicroProse selected those cool on-line godlike gamemasters at Simutronics (COGGS) in part because of their reputation for personalized and responsive customer service. As you play on-line Magic, COGGS will be available to help you deal with problems as they crop up. They will also ensure that the on-line world stays up-to-date with the latest changes, restrictions, and rulings from Wizards of the Coast.

So why do these people want to run what could be the biggest on-line game to date? Well, because it could become the biggest on-line game to date, they just wouldn't go away. We explained that streams of data would be flooding the phone lines as frantic Magic players await the outcome of their latest exploits. We pointed out that 3200 eager fans would be lining up to participate in the next tournament. We graphically depicted all the problems multi-player network games could have and they still wouldn't go away. The only possible explanation is an unquenchable love for the game of Magic itself (according to their president, "all the employees at Simutronics" are fans of the game). Besides, they say that they've already solved all these problems, and who are we to doubt them?

Simutronics programmers have a vast amount of experience with games, host systems, data packages…you name it. They will be handling all those aspects of on-line Magic for MicroProse, and will keep the on-line game running smoothly, quickly, and without glitches. Rest assured, however, that the gamesters at MicroProse are the ones developing the core game (rumors of a roomful of monkeys at keyboards are almost entirely false).

In addition to providing Mother Teresa duty to weary Magic gamers and whiz-bang programming expertise for the network system, the COGGS will also be running tournaments, holding special events, and acting as Cruise Directors for the on-line game. This includes providing software that determines if a deck is tournament legal, handles accidental disconnects, and most especially allows for dynamic updating of the rules. Imagine having an on-line copy of *The Duelist* that automatically corrects errata and solves rules questions for you.

So What Will the On-line Game Be Like?

You may be asking yourself, will on-line Magic be as much fun as the paper version? Will gaming ever be the same after this product ships? Does this place called "MicroProse" actually exist? The answers are "yes," "no," and "only in the minds of its employees."

So how will you use the on-line features of the game? Most of the preliminary stuff involves your Magic CD spinning around real fast with help from several gerbils on treadmills (actually, the gerbil thing depends on which brand of computer you have). The important on-line stuff begins to happen once you click on the large, red button marked "Go On-line." At that point, you are electronically ushered into an incredibly user-friendly and easy-to-understand screen which will help you set up an on-line account. (You only have to do this the first time you go on-line.) From there, your modem will turn on, make some noises reminiscent of R2D2 after going through a car wash, and wa-lah, you're on-line.

Once you're on-line, you can begin to familiarize yourself with the various locations and features of the Magic world. Of course, if you get lost or confused, there will be one of those special COGGS to spin you around three times and head you off in the right direction. Eventually you'll want to whip out a cyber-deck of cards and scare up a duel with someone. Nice thing is, if after the duel you and your opponent have a little dispute over a rule, you don't have to hit your esteemed opponent over the head with a chair to resolve it. You can just click on the big red button marked "I've Fallen and I Can't Get Up" (or something like that), and a gamemaster will be along at the speed of twisted-pair coaxial cable to help you.

Anyway, the point is that no matter what you do or don't know how to do on-line, the Simutronics people will be around to provide you with answers, positive encouragement, and pickled anchovies. (Unless of course you don't like anchovies.) Now don't you feel more secure about this whole on-line thing already?

Until next time, may you never hear your opponent speak the words "Is it legal to put four Ball Lightnings into play on the same turn?"

In response to the overwhelming flood of postcards from small fishing villages in Bergados, Magical Hacker has a new e-mail address: MicroProse@aol.com. Feel free to e-mail us, or write us at Magical Hacker, c/o MicroProse Software, 180 Lakefront Dr., Hunt Valley, MD 21030.

illustration by Julie Baroh

WHAT'S NEW?

with Phil and Dixie by Phil Foglio

BOOGA, BOOGA, KIDS! TODAY WE'RE TALKING ABOUT **VAMPIRES**, AND HOW TO **BE** ONE!

HEY, BABEE, WANNA NECK?

OH STOP IT, YOU LOOK LIKE A MUPPET. AND WHAT DO **YOU** KNOW ABOUT VAMPIRES?

FOR QUITE AWHILE NOW, PEOPLE WITH CHROMATICALLY CHALLENGED WARDROBES HAVE ENJOYED EMULATING THE NOBLE MOSQUITO, LEECH AND HAGFISH.

ACK!?

©PFoglio 94

DEEP WOODS OFF

OH, COME ON, THE VAMPIRE IS A TRAGIC FIGURE.

OH...I NEVER DENIED **THAT**.

NO, NO, YOU PHILISTINE, THERE'S JUST SOMETHING **ROMANTIC** ABOUT THEM.

AH, **I** BELIEVE THAT COMES FROM THEIR CONNECTION WITH BLOOD.

BLOOD IS MYSTICAL STUFF. IT'S ASSOCIATED WITH THE HEART (THE SEAT OF LOVE), WE FEEL IT POUND IN OUR VEINS WHEN AROUSED OR SCARED, AND THE SIGHT OF IT IS ALWAYS SHOCKING, AS IT INDICATES THAT SOMETHING IS REALLY **WRONG**.

WHOA!

AND IT IS UPON THIS POTENT BREW THAT VAMPIRES FEED.

FACE IT, THEY WOULDN'T BE ANYWHERE **NEAR** AS 'ROMANTIC' IF THEY FED ON **ANYTHING** ELSE.

I VANT YOUR HAIR!

SNIP SNIP

EEK! NOSFURATU!

RELAX, MOM, IT'S FAKE!

AND THEY WEREN'T ALWAYS 'ROMANTIC'. FOR A LONG TIME, THEY WERE DEPICTED AS LITTLE MORE THAN REVIVED CORPSES.

MUST...

FEED!

R.I.P

WHEREAS NOW WE 'KNOW' THEY'RE STRONGER, FASTER, AND HAVE GREATLY ENHANCED SENSES. THEY ALSO LIVE FOREVER, DRESS INCREDIBLY WELL, AND ARE USUALLY IN A BAND. THEY SIMPLY **OOZE** SAVOIR-FAIRE.

OH, WAITER-

CHEF BLOOD FLUKE

IS THERE A DOWN SIDE? OF COURSE! VAMPIRES ARE JUST **TORTURED** BY INNER GUILT OVER THEIR ACTIONS.

NO, NO, I'M REALLY, **REALLY** SORRY.

OH, HEY, S'OKAY, REALLY...

PITY THEM.

IT'S EASY.

THESE CHANGING ATTITUDES ARE REFLECTED IN VAMPIRE GAMES. EVEN FIRMLY ESTABLISHED TENETS OF THE VAMPIRE MYTHOS CAN BE MODIFIED, OR EVEN ELIMINATED.

ON THE WHOLE, VAMPIRES NO LONGER FEAR CROSSES...

uh-oh

OH, **REALLY.**

OR GARLIC...

uh-oh

OH, **REALLY!**

AND THEY **CAN** BE KILLED WITH GUNS, KNIVES, ETC.

OH, REEEALLY?

uh-oh

CLI-CLAK

THIS CONFUSION, IT'S SAID, WAS MASTERMINDED BY THE VAMPIRES THEMSELVES.

AND ANOTHER THING, A VAMPIRE **MUST** REST IN HIS NATIVE SOIL.

NO KIDDING!

AND IF YOU TURN OFF HIS NIGHTLIGHT, HE'S **HELPLESS!**

WOW!

VAN HELSING FANCLUB FACT BO

SO TAKE NOTHING FOR GRANTED.

WHEN PLAYING A VAMPIRE, THE PROPER MINDSET IS IMPORTANT. JUST IMAGINE THAT ALL OF HUMANITY IS A VAST SMÖRGASBORD THAT WILL OCCASIONALLY TRY TO KILL YOU.

Yum!

ODD... I FEEL LIKE I SHOULD BE SITTING NEXT TO A SIDE ORDER OF FRIES.

THE ONLY EXTERIOR TRAIT YOU NEED IS A SHARP WARDROBE. PROBABLY NOBODY WILL ASK YOU TO DEMONSTRATE ANY OTHER VAMPIRIC ABILITIES.

NOPE, I WON'T BELIEVE IT UNTIL YOU RIP MY THROAT OUT.

THOSE WHO ENJOY ROLE-PLAYING THE VAMPIRIC LIFESTYLE SHOULD BE CAREFUL- THERE'S ALWAYS SOMEBODY WHO'S MORE 'INTO IT' THAN YOU ARE.

GREAT PARTY, LARRY!

YEAH, BUT WHAT'S **IN** THIS 'BLOOD PUNCH'?

HEY, LARRY, WHERE'S YOUR ROOMMATE?

A MORE ABSTRACT, AND PRESUMABLY SAFER, GAME IS **JYHAD**, WHICH IS A CARD GAME SIMILAR TO, **MAGIC.** IT STILL MANAGES TO CONVEY THE VAMPIRIC EXPERIENCE, BY BREAKING IT DOWN INTO A SERIES OF DISTINCT ACTIONS, AS WE DEMONSTRATE HERE:

UNTAP PHASE

HO HUM.

MASTER PHASE

FETCH ME MY FANG POLISH!

MINION PHASE

GET IT YOURSELF.

MOM

COMBAT PHASE

RAH!

RAH!

INFLUENCE PHASE

PLEASE? I'LL SHARE MY LAST CUB SCOUT WITH YOU.

WELL... O.K.

DISCARD PHASE

Burp!

MOM

ANGST PHASE

OH, THE HORROR!

OH, THE BEAST WITHIN! TM

REPEAT.

Artist Announcements

Many **Deckmaster**™ fans wish to contact the artists who created the artwork on their favorite **Magic** cards. Look no further! Here many of our artists have provided their contact addresses, dates and locations of convention appearances, and brief biographies, as well as listings of original artwork and prints for sale. Most artists are happy to autograph cards, too. Package your cards carefully so they won't get bent, include a self-addressed stamped envelope, and send them to the artist's contact address. Please limit the number of cards to a reasonable number (no suitcases, please!). *Artists are not responsible for lost or damaged cards.*

Art For Sale

Art used in ***Magic:*** *The Gathering* and other Wizards of the Coast products is available for purchase. To buy original artwork or prints from the artists listed below, simply contact them at the addresses listed here. Please be aware that the prices of original artwork range from $90 to $2000, with an average price of about $550. Prints sell from $5 to $80, with average prices around $25. If you wish to purchase artwork by an artist not listed here, request an Artwork Availability List and Artist Contact Sheet directly from us. These list the originals and prints available along with the artists' contact addresses. Send your request and a self-addressed, stamped, letter-size envelope to Wizards of the Coast, P.O. Box 707, Renton, WA, 98057-0707, Attn: Artwork Listing. To help us respond quickly, please send rules questions or other requests separately.

Wizards of the Coast provides the Artwork Availability List and Artist Contact Sheet as a service to its customers and the artists it employs. The listing is an offer by the artists or the artists' representatives to negotiate. Wizards of the Coast makes no guarantees as to availability, pricing, or accuracy of the information contained within.



Rob Alexander

Contact through Wizards of the Coast

Prints
Magic: *The Gathering*
The Dark
Web
Hidden Path
Legends
Fallen Empires
Floral Spuzzem
Icatian Scout
Spectral Cloak
Brassclaw Orcs
Rubinia Soulsinger

Conventions
Radcon (Artist Guest of Honor) — Richland, WA, Feb. 24-26
Norwescon — Seattle, WA, Apr. 6-9

Randy Asplund-Faith

2101 S. Circle Drive
Ann Arbor, MI 48103
(313) 663-0954
Prints available of all cards

Conventions
Lunacon — Rye, NY, Mar. 17-19
Origins (Artist Guest of Honor) — Philadelphia, PA, Jul. 13-16
Inconjunction — Indianapolis, IN, June '95

Julie Baroh

c/o Buster & Jinx Productions
323 Broadway Ave. E, #409
Seattle, WA 98102
e-mail: jbaroh@aol.com

Edward Beard, Jr.

P.O. Box 622
Coventry, RI 02816
(401) 739-1511
Prints from *Fallen Empires* (edition of 500, $25 each)

Stuart Bee

P.O. Box 1562
Glasgow 62 8BW
SCOTLAND

Melissa A. Benson

P.O. Box 119
Stratford, CT 06497-0119

Prints
Limited edition signed and numbered prints (editions of 250) are available unmatted ($25 each) from **Magic:** *The Gathering*, *Legends*, and **Jyhad.** Write for more information.

Conventions
Total Confusion — Feb. 24-26
NE Wars III — Mar. 31-Apr. 2



John Bridges

207 N. Boulevard, #3
Richmond, VA 23220
(804) 358-4140

backgrounds by Amy Weber

Kev Brokschmidt
Kev's Cartoons
14204 152nd Avenue SE
Renton, WA 98059

Steven M. Casper
P.O. Box 1175
Snellville, GA 30278
(404) 978-3969

Hand-titled and signed laser prints are $15. Each laser print is matted in black and shrink-wrapped for protection.



Liz Danforth
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E-mail: e.danforth@genie.geis.com

Kaja & Phil Foglio
c/o Palliard Press West
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Seattle, WA 98117-5513

Dan Frazier
3035 O'Neal Parkway
T-19 Boulder, CO 80301

Randy Gallegos
c/o Green Meese Studio
6127 Butano Court
San Jose, CA 95123
(408) 226-4319

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(CA residents add 8.25% tax)

Doug Gregory
18 W. 37th Street, #301
New York, NY 10018
(212) 394-6718



Quinton Hoover
P.O. Box 469
Baker City, OR 97814

Heather Hudson
112 E. Louisa Street, #302
Seattle, WA 98102



Scott Kirschner
2300 Walnut Street, #334
Philadelphia, PA 19103

Jeff Menges
Skaircrow Graphics
P.O. Box 593
Northport, NY 11768-0593

Conventions/Appearances
Dem Bums Stores — Westchester, PA and Hockessin, DE, Jan. 14-15.
Astronomicon 4 (Artist Guest of Honor) — Rochester, NY, Mar. 3-5
Luncacon — Rye, NY, Mar 17-19
ConnCon — Danbury, CT, Mar. 24-26

Prints
Zombie Master
Haunting Wind
Tracker
Goblin Wardrums

Available in early 95
$15 each, signed and numbered editions of 1000 (12" x 16")
Add $4 for shipping and handling for 1-4 prints (add $4 for each four)

William O'Connor
28 Central Street
Huntington, NY 11743
Phone: (516) 271-9827

Anthony Waters
1004 Maple Street Edmonds, WA 98020



So who am I? Well, my name's Anthony Waters. I draw and paint; that much you already know. I've painted for **Magic**, which I definitely regard as among the highest of points in a (so far) very brief freelance career—but I've also worked extensively in multimedia and children's software as an animator and illustrator. I've been told that some of you are interested in prints, particularly of Life Chisel. Those of you who are interested in prints, please write and let me know. I will get back to you with a mailing that will let you know how much the prints will cost and so on.

Margaret Organ-Kean
Moonstone Illustrations
1916 Pike Place, #12-177
Seattle, WA 98101
GEnie: M.ORGAN
e-mail: m.organ@genie.geis.com

Conventions
Boskone — Boston, MA, Feb. 17-19
Norwescon — Seattle, WA, Apr. 6-9
Baycon — San Jose, CA, May '95
Westercon — Portland, OR, July '95

Mark Poole
121 Old Sugar Hill Road
Lexington, SC 29072

Prints available



Douglas Shuler
P.O. Box 3145
Boulder, CO 80307-3145
Phone: (303) 666-0772

Prints
Serra Angel, Northern Paladin, Veteran Bodyguard, Frozen Shade, Demonic Tutor, and Prodigal Sorcerer are now available. They are printed on 100-lb. acid-free paper with a high-gloss varnish and a 2 1/2" simulated mat border, for a final print size of 10 5/8 x 12". They are $20 each; please include $2 for shipping and handling.



Ron Spencer
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High quality color photocopies, $10 each. Will sign if you request.

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Richard Thomas

c/o White Wolf Services
4598 Stonegate Industrial Boulevard
Stone Mountain, GA 30083



Susan Van Camp

768 Tacken Street
Flint, MI 48532

Send SASE for print listing

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Contraption — Detroit, MI, Apr. 21-23
Marion — Columbus, OH, May 5-7
Duckon — Chicago, IL, Jun. 2-4
Origins — Philadelphia, PA, Jul. 13-16

I will sign cards, but the limit is five, please. Include appropriate SASE.

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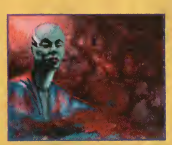
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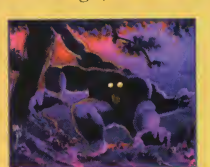




Ragman
Goblin Wizard

Ken Meyer, Jr.

3467 Bevis
Sand Diego, CA 92111



I've been doing freelance art of every kind since the early '80s (hey, I'm older than I look) for Marvel, Dark Horse, Eclipse, Caliber, and other comics companies; Mayfair, White Wolf and Wizards (Magic, Jyhad), and others. Though I do computer graphics, pen & ink and other media, watercolor is my benefactor/enemy of choice. Prints available (catalog - $4), inquire for originals.

Anson Maddocks

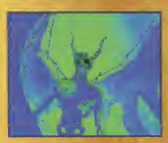




Fallen Angel
Spinal Villain

Christopher Rush





Desert Nomads
The Wretched

Tom Wänerstrand





Arena of the Ancients
Blood Moon

Amy Weber



Knowledge Vault
Armageddon Clock



Please take a few moments to fill out this survey about *The Duelist*™.

If you are one of the first 200 respondents, you can choose to receive either a free one year subscription to The Duelist, or a free booster pack of Magic: The Gathering—Legends.

How would you rate the articles in this issue of *The Duelist*?

Rating:	Best I've Read	Worth Reading	I've Read Better	Yuck!
Fallen Empires: Frequently Asked Questions (p. 6)	❑	❑	❑	❑
Counters and Tokens in *Fallen Empires* (p. 8)	❑	❑	❑	❑
Thallid Devourer (p. 9)	❑	❑	❑	❑
The Ten Mental Locks of Magic (p. 12)	❑	❑	❑	❑
The Expanding Worlds of Magic (p. 15)	❑	❑	❑	❑
The Power of Fallen Empires (p. 18)	❑	❑	❑	❑
Murk Dwellers/At Issue (p. 20)	❑	❑	❑	❑
Sacrificing for Fun and Profit (p. 27)	❑	❑	❑	❑
Excuse Me, Mr. Suitcase? (p. 30)	❑	❑	❑	❑
Mana Maze: A Magic Solitaire Variant (p. 32)	❑	❑	❑	❑
A War of Ages (p. 34)	❑	❑	❑	❑
Wizards Chess (p. 38)	❑	❑	❑	❑
The Art of the Deal (p. 40)	❑	❑	❑	❑
WotC Picks (p. 46)	❑	❑	❑	❑
Magic: L'Adunanza (p.53)	❑	❑	❑	❑
Magic in the Classroom (p. 56)	❑	❑	❑	❑
Convocation News (p. 57)	❑	❑	❑	❑
How to Run A Magic Tournament (p. 62)	❑	❑	❑	❑
House Rules (p. 64)	❑	❑	❑	❑
Animal Trap (p. 66)	❑	❑	❑	❑
According to Mr. Pling (p. 70)	❑	❑	❑	❑
A Conversation with Melissa Benson (p. 77)	❑	❑	❑	❑
The Diviner (p. 83)	❑	❑	❑	❑
Illuminati:NWO Review (p. 84)	❑	❑	❑	❑
WotC News (p. 87)	❑	❑	❑	❑
Designer's Notes (p. 90)	❑	❑	❑	❑
Lost In The Shuffle (p. 96)	❑	❑	❑	❑
On The Edge FAQ (p. 104)	❑	❑	❑	❑
Magical Hacker (p. 107)	❑	❑	❑	❑
Phil and Dixie (p. 108)	❑	❑	❑	❑
Artist Announcements (110)	❑	❑	❑	❑
Magic: The Puzzling (p.114)	❑	❑	❑	❑
Magic Tricks (p. 118)	❑	❑	❑	❑
Fallen Empires Card List (p. 126)	❑	❑	❑	❑
Complete Deckmaster Errata (p. 130)	❑	❑	❑	❑

What I liked most:_____

What I disliked most:_____

2. How would you rate this issue?

Rating:	Great	Good	OK	Yuck!
Graphics Quality	❑	❑	❑	❑
Collecting Issues Coverage	❑	❑	❑	❑
Gaming Issues Coverage	❑	❑	❑	❑
Duelists' Convocation Coverage	❑	❑	❑	❑
Product Reviews	❑	❑	❑	❑
Overall Rating	❑	❑	❑	❑

3. What are you most interested in seeing in *The Duelist*?

Rating:	This is a *Must*	If I Saw It, I'd Read It	Only If You Need Filler	Yuck!
Card lists	❑	❑	❑	❑
Articles on Dominia	❑	❑	❑	❑
Articles on game play	❑	❑	❑	❑
Interviews with game designers and artists	❑	❑	❑	❑
Upcoming releases	❑	❑	❑	❑
Other_____	❑	❑	❑	❑

4. What would you like to see in future issues of *The Duelist*?

5. What improvements do you suggest?

6. How informative is *The Duelist* compared to other sources of information about trading card game products?

❑ More ❑ Equally ❑ Less

7. How appropriate to your skill level are *The Duelist's* strategy and game play articles?

❑ Too basic ❑ About right ❑ Too advanced

8. Other sources I use for information about Deckmaster™ products are:

9. Other magazines I read include:

10. Where did you get this issue of *The Duelist*?

❑ At a Game Store ❑ At a Convention
❑ As a Convocation Member ❑ Other_____
❑ As a Subscriber

11. How many people, including yourself, read or looked through this copy of *The Duelist*?_____ How much time in total did you spend reading this issue of *The Duelist*?

❑ 2 hours or more ❑ 1/2 to 1 hour
❑ 1 to 2 hours ❑ Less than 1/2 an hour

12. I am a (check as many as apply):

❑ Card collector ❑ Wargamer
❑ Card/tabletop game player ❑ Avid Reader
❑ Retailer ❑ Computer video game player
❑ Roleplayer ❑ Other

13. I am:

❑ Male ❑ under 15
❑ Female ❑ 15 - 20
❑ 21 - 30
❑ 31 - 45
❑ 45 and over

14. My annual income is:

❑ $15,000 and under
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❑ $30,001 - $45,000
❑ over $45,000

15. I first heard about WotC products through:

❑ Friends/Relatives ❑ Conventions
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16. How many months have you been playing Magic™? ____ How many times a month do you play Magic™? ____

18. Have you played in WotC-sponsored Magic™ tournaments? ❑ Yes ❑ No

19. Do you collect Deckmaster™ cards? ❑ Yes ❑ No

20. About how many purchases did you make from retail outlets in obtaining your Magic™ cards?_____

21. How many Magic™ cards (Alpha, Beta, Unlimited, or Revised editions) have you purchased?_____

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23. How many Jyhad™ cards have you purchased?_____

24. My favorite WotC product is:

25. My least favorite WotC product is:

26. I *play* other trading card games including: _____

27. I *collect* other trading card games including: _____

28. Do you have Internet access? ❑ Yes ❑ No
Please list the on-line groups you participate in, if any:

29. Would you be willing to participate in *Duelist*/WotC market research? ❑ Yes ❑ No

If I am one of first 200 respondents, please send me (choose one): ❑ **a free booster pack of *Magic: The Gathering—Legends*** ❑ **a free one year subscription to *The Duelist*.** My name and address are below.

Name: _____

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Phone: _____ **Date:**_____

Thanks again for your help.
All responses are confidential.

Welcome to

THE DUELIST

The Official Deckmaster™ Magazine

The first magazine of its kind, *The Duelist*™ is designed to be the ultimate reference for trading card game players and collectors. Help *The Duelist* meet your gaming needs by filling out the survey on the other side of this page. The first 200 respondents can choose to receive either a free one year subscription to *The Duelist*, or a free booster pack of ***Magic: The Gathering***—*Legends*. Thanks for your interest and your help in making *The Duelist* the premier trading card game magazine.

MAGIC The Gathering

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THE DUELIST

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1994 was an incredible year for the gaming industry in general and for Wizards of the Coast in particular.



We would like to thank all of our customers, and especially our distributors, for making 1994 unforgettable and for supporting us throughout the year. Thanks to one and all.

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MAGIC THE PUZZLING MANA MAZE

by Mark Rosewater

"The bigger they are, the harder they fall"

Your opponent is...you. Having some time on your hands, you've decided to play a game of Mana Maze, a **Magic** solitaire variant (see page 32). You've chosen to use a sixty-four card deck with an 8x8 open-hand layout. You start the game with one life point and you've made it your goal destroy the Leviathan. Good luck!

Note: The following card descriptions have been abbreviated to include only effects and characteristics relevant to Mana Maze.

Air Elemental {3}{U}{U}
Summon Elemental • Flying

Al-abara's Carpet {5}
Artifact • {5}{T}: Prevents all damage done to you by attacking non-flying creatures.

Apprentice Wizard {1}{U}{U}
Summon Wizard • {U},{T}: Add {3} to your mana pool.

Ashes to Ashes {1}{B}{B}
Sorcery • Removes two target non-artifact creatures from the game and does 5 damage to you.

Badlands
Land • {T}: Add either {B} or {R} to your mana pool. Counts as both mountain and swamp and is affected by spells that affect either.

Banshee {2}{B}{B}
Summon Banshee • {X},{T}: Banshee does X damage—half (rounded up) to you and half (rounded down) to any one target.

Bayou
Land • {T}: Add either {B} or {G} to your mana pool. Counts as both swamp and forest and is affected by spells that affect either.

Birds of Paradise {G}
Summon Mana Birds • Flying; {T}: Add one mana of any color to your mana pool.

Black Lotus 0
Mono Artifact • Adds 3 mana of any single color of your choice to your mana pool, then is discarded.

Blue Mana Battery 4
Artifact • {2}{T}: Put one counter on Blue Mana Battery. {T}: Add {U} to your mana pool.

Bronze Horse 7
Artifact Creature • Damage done to Bronze Horse by spells which target it is reduced to zero as long as you control another creature.

Celestial Prism 3
Artifact • {2},{T}: Provides 1 mana of any color.

City of Brass
Land • Tap to add 1 mana of any color to your mana pool. You suffer 1 damage whenever City of Brass becomes tapped.

Coal Golem 5
Artifact Creature • {3}: Sacrifice Coal Golem to add {C}{C}{C} to your mana pool.

Conversion {2}{W}{W}
Enchantment • All mountains are considered basic plains while Conversion is in play.

Craw Giant {3}{G}{G}{G}{G}
Summon Giant • Rampage: 2

Crumble {G}
Instant • Buries target artifact. Artifact's controller gains life points equal to target artifact's casting cost.

Dark Heart of Wood {B}{B}
Enchantment • You may sacrifice a forest to gain 3 life. Counts as both a black card and a green card.

Dark Ritual {B}
Interrupt • Add {B}{B}{B} to your mana pool.

Desert
Land • Tap to add 1 colorless mana to your mana pool.

Desert Twister {4}{G}{G}
Sorcery • Destroy any card in play.

Dingus Egg 4
Artifact • Whenever anyone loses a land, Dingus Egg does 2 damage to that player for each land lost.

Divine Offering {1}{W}
Instant • Destroy target artifact. You gain life points equal to casting cost of artifact.

Elves of Deep Shadow {G}
Summon Elves • {T}: Add {B} to your mana pool, and Elves of Deep Shadow do 1 damage to you.

Desert Twister {4}{G}{G}
Summon Exorcist • {1}{W}, {T}: Target black creature is destroyed.

Fire Sprites {1}{G}
Summon Faeries • Flying, {G}{T}: Add {C} to your mana pool.

Fissure {3}{C}{C}
Instant • Target land or creature is buried.

Frost Giant {3}{C}{C}{C}
Summon Giant • Rampage: 2

Gaea's Touch {G}{G}
Enchantment • You may sacrifice Gaea's Touch to add {G}{G} to your mana pool.

Grizzly Bears {1}{G}
Summon Bears

Healing Salve {W}
Instant • Gain 3 life, or prevent up to 3 damage from being dealt to a single target.

Leviathan {5}{U}{U}{U}{U}{U}
Summon Leviathan

Lifetap {U}{U}
Enchantment • You gain 1 life each time any forest of opponent's becomes tapped.

Lightning Bolt {R}
Instant • Lightning Bolt does 3 damage to one target.

Llanowar Elves {G}
Summon Elves • {T}: Add {G} to your mana pool.

Mana Flare {2}{C}
Enchantment • Whenever either player taps a land for mana, it produces 1 extra mana of the appropriate type.

Mana Matrix 6
Artifact • Pay up to {2} less than required whenever casting an instant, interrupt, or enchantment spell.

Mana Vault {1}
Artifact • {T}: Add 3 colorless mana to your mana pool.

Merfolk of the Pearl Trident {U}
Summon Merfolk

Mox Sapphire 0
Mono Artifact • Add 1 blue mana to your pool.

Paralyze {B}
Enchant Creature • Tap target creature when Paralyze is cast.

Princess Lucrezia {3}{B}{U}{U}
Summon Legend • {T}: Add {U} to your mana pool.

Prodigal Sorcerer {2}{U}
Summon Wizard • {T}: Do 1 damage to any target.

Psionic Blast {2}{U}
Instant • Psionic Blast does 4 damage to any target, but it does 2 damage to you as well.

Psionic Entity {4}{U}
Summon Entity • {T}: Psionic Entity does 2 damage to any target but does 3 damage to itself.

Psychic Purge {U}
Sorcery • Psychic Purge does 1 damage to any target.

Raging River {C}{C}
Enchantment

Red Elemental Blast {C}
Interrupt • Counters a blue spell being cast or destroys a blue card in play.

Serra Angel {3}{W}{W}
Summon Angel • Flying

Shatter {1}{C}
Instant • Shatter destroys target artifact.

Sisters of the Flame {1}{C}{C}
Summon Sisters • {T}: Add {C} to your mana pool.

Sol Ring 1
Artifact • {T}: Add 2 colorless mana to your mana pool.

Stone Calendar 5
Artifact • Your spells cost up to 1 less to cast; casting cost of spells cannot go below 0.

Su-Chi 4
Artifact Creature • If Su-Chi goes to the graveyard, its controller gains 4 colorless mana.

Tranquility {2}{G}
Sorcery • All enchantments in play must be discarded.

Twiddle {U}
Instant • Caster may tap or untap any one land, creature, or artifact in play. No effects are generated by the target card.

Unsummon {U}
Instant • Return target creature to owner's hand; enchantments on target creature are discarded.

Xenic Poltergeist {1}{B}{B}
Summon Poltergeist • Tap to turn target non-creature artifact into an artifact creature with both power and toughness equal to its casting cost.


Mana Flare


Serra Angel (4/4)


Shatter


Grizzly Bears (2/2)


Twiddle


Psychic Purge


City of Brass


Merfolk of the Pearl Trident (1/1)


Dark Heart of the Wood


Divine Offering


Gaea's Touch


Celestial Prism


Llanowar Elves (1/1)


Bronze Horse (4/4)


Mountain


Birds of Paradise (0/1)

backgrounds by Robyn Williamson


Exorcist (1/1)


Leviathan (10/10)


Blue Mana Battery


Volcanic Island


Psionic Entity (2/2)


Apprentice Wizard (0/1)


Mana Vault


Raging River


Psionic Blast


Black Lotus

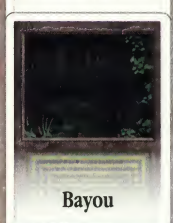

Banshee (0/1)


Tundra


Desert


Craw Giant (6/4)


Plains


Bayou


Desert Twister


Xenic Poltergeist (1/1)


Elves of Deep Shadow (1/1)


Fire Sprites (1/1)


Dark Ritual


Al-abara's Carpet


Sol Ring


Coal Golem (3/3)


Mana Matrix


Paralyze


Su-Chi (4/4)


Taiga


Fissure

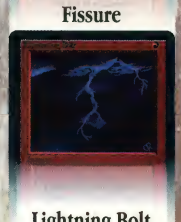

Mox Sapphire


Tranquility


Stone Calendar


Dingus Egg


Ashes to Ashes


Lightning Bolt


Crumble


Sisters of the Flame (2/2)


Healing Salve


Island


Badlands

Conversion

Princess Lucrezia (5/4)

Prodigal Sorcerer (1/1)

Frost Giant (4/4)

Air Elemental (4/4)

Red Elemental Blast

Unsummon

Lifetap

MAGIC THE PUZZLING

by Mark Rosewater

"Pick a card"

Your opponent is Henry. He likes Merfolk. Thanks to a Lord of Atlantis and a Phantasmal Terrain, he has been islandwalking his way to victory. You, on the other hand, are playing a card-denial deck that hasn't quite kicked in like it should. Last turn you used two Visions to check both libraries, and you know that if you could only empty Henry's hand, the tide of the game would turn. You'd better do it soon, though, because you only have three cards left in your library. (And wouldn't you know it, your Feldon's Cane is the last card!)

It is the beginning of your upkeep phase. Empty Henry's hand, keep Henry from being able to defeat you next turn, and get your Feldon's Cane in play and use it. Oh, and do it all this turn.



Ashnod's Altar

3 — 0: Sacrifice one of your creatures to add 2 colorless mana to your mana pool. This effect is played as an interrupt. You may not sacrifice a creature that is already on its way to the graveyard.



Martyr's Cry

✱✱ — All white creatures are removed from the game. Players must draw one card for each white creature they control that is lost in this manner.



Cyclopean Tomb

4 — 2: Turn any one non-swamp land into swamp during upkeep. Mark the changed lands with tokens. If Cyclopean Tomb leaves play, remove one token of your choice each upkeep, returning that land to its original nature.



Feldon's Cane

1 — 0: Reshuffle your graveyard into your library. If Feldon's Cane is used, remove it from the game, returning it to its owner's deck only when the game is over.



Vodalian War Machine (0/4)

1 ◆ ◆ — 0: Tap target Merfolk you control to allow Vodalian War Machine to attack this turn or to give Vodalian War Machine +2/+1 until end of turn. If Vodalian War Machine is put in the graveyard, all Merfolk tapped in this manner this turn are destroyed.

Henry's Hand



Counterspell



Jump



Svyelunite Priest (1/1)

Henry (Blue) 16 life points remaining



Merfolk of the Pearl Trident (1/1)



Vodalian Mage (1/1)



Island



Island



Island

You (Black/White) 6 life points remaining



Icatian Store
two counters



Ruins of Trokair



Plains



Glasses of Urza



Disrupting Scepter



Hypnotic Specter (2/2)

Your Hand



Martyr's Cry



Sinkhole



Basal Thrull (1/2)

Next four cards in library


Flood


Merseine


Merfolk of the Pearl Trident (1/1)


#1-Magical Hack


#2-High Tide


#3-Seasinger (0/1)


#4-Unsummon


Lord of Atlantis (2/2)

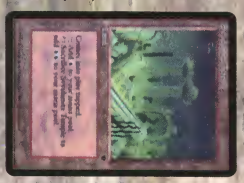

Vodalian War Machine (0/4)

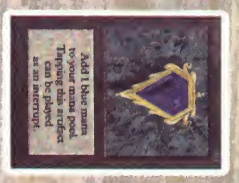

River Merfolk (2/1)


Vodalian Soldiers (1/2)


Vodalian Soldiers (1/2)


Sand Silos
no counters


Svyelunite Temple


Mox Sapphire


Library of Leng


Crystal Rod


Scrubland


Scrubland
changed to Island
Phantasmal Terrain


City of Shadows
four counters


Ashnod's Altar


Cyclopean Tomb


Hand of Justice (2/6)


The Rack


Mindstab Thrull (2/2)


Mindstab Thrull (2/2)


Icatian Javelineer
one counter


Initiates of the Ebon Hand (1/1)


Heaven's Gate

Drawn this turn


#1-Disenchant


#2-Hymn to Tourach


#3-Feldon's Cane

Remaining cards left in library

MAGIC TRICKS

by Mark Rosewater

Before I begin, I thought I would clear up a little misunderstanding. Many people have assumed that I am somehow responsible for the sadistically hard puzzles in each issue.

If the truth be known, they are actually the work of my evil twin (also named Mark—my Mom just liked the name). But being the kind and compassionate person I am, I have dedicated my life to righting all the wrongs Mark inflicts on the world. And as such, I have vowed to write a detailed answer column for each and every puzzle Mark creates. So please, next time you take the name "Mark Rosewater" in vain, please be sure you do so with him in mind and not me. And now, the answers:



"THE ANSWER'S IN BLACK AND WHITE"

Step-by-Step of "Evil" Solution ("The answer's in black and white" appeared in Duelist *#2 and the easier solution appeared in* Duelist *#3. The "evil" solution involves solving the puzzle without using Terror and Celestial Prism.)*

1) Tap the Xenic Poltergeist and animate the Conservator.

2) Tap both swamps, the plains, and Urza's Tower to add four black, two white, and four colorless mana to your mana pool. (Remember that Mana Flare is in play.)

3) Use two of the black and one of the colorless mana to cast Drain Life on the Xenic Poltergeist, killing it and raising your life to 2 points.

4) Use the other two black and one colorless mana to cast Oubliette on your Serra Angel.

5) Use one white and one colorless mana to cast Disenchant on the Forcefield.

6) Use the remaining one white and one colorless mana to cast Balance. You lose three lands. Discard three you have already tapped (Urza's Tower and two others). You must discard all your cards, and Lynne loses all of her creatures save one.

7) Tap the City of Brass to add two white mana to your mana pool. Lose 1 life point for doing this, reducing you to 1 life.

8) Use the two white mana and tap the Northern Paladin to destroy Oubliette and bring the Serra Angel back into play. She will return tapped.

9) Tap both Urza's Power Plant and Mine and add four colorless mana to your mana pool. (With Urza's Tower destroyed by Balance, the Mine and Power Plant have lost their mana bonus.)

10) Use three of the colorless mana to activate (and tap) Jandor's Saddlebags and untap the Serra Angel.

11) Use the remaining one mana to activate (and tap) the Icy Manipulator. Choose as your target whatever creature Lynne chose to leave behind after the Balance.

12) Attack with your Serra Angel for 8 points of damage to finish Lynne off.

The key to arriving at the "evil" solution is to think backwards. Balance is the only card we have capable of getting rid of multiple creatures (without Terror, we are one card shy of destroying the creatures with lots of individual spells). Because we will lose our entire hand to Balance, the Icy Manipulator will provide the only way of removing blockers. This means we need to eliminate all of our creatures except one, so that Balance will leave Lynne with only one blocker.

Since the Serra Angel is the only creature capable of single-handedly doing the necessary damage, we focus our energies on her. The problem we quickly discover is that there is no way to get rid of the Northern Paladin without Disenchanting the Black Ward (and we need the Disenchant to get rid of the Forcefield). The way to circumvent this problem is to Oubliette the Angel before the Balance and then use the Paladin to get her back. This will involve using the City of Brass, so Drain Life can give us the extra life we need and will also rid us of the Poltergeist (which we use on the Conservator to make it susceptible to Balance). The reason we animate the Conservator and not the Forcefield is that the Forcefield would follow creature rules once animated, meaning that it could still use its non-tapping ability even after being tapped by the Icy Manipulator (much as you can pump a tapped Dragon Whelp). One final note: To avoid mana burn, make sure you throw away the Urza's Tower during the Balance to reduce the Mine and Power Plant's mana output.

backgrounds by Drew Tucker

"Sitting on Defense"

Step-by-Step Solution

Your Turn:

1) Tap the Sol Ring, a forest, the mountain with Wild Growth, and the plains to add two colorless, two green, one red, and one white mana to the mana pool.

2) Use one green and one colorless mana to cast Regrowth. Use Regrowth to remove Hurricane from your graveyard and put it into your hand.

3) Sacrifice the Sol Ring, Glasses of Urza, and the Rod of Ruin to the Atog. The Atog gains +6/+6 until the end of the turn, becoming 7/8.

4) Use one green mana to cast Giant Growth on the Atog, making the Atog 10/11 until the end of the turn.

5) Use one white mana to cast Swords to Plowshares on the Atog. You remove Atog from the game and gain 10 life (Atog's power), putting your life total at 14.

6) Use the Ley Druid to untap the mountain with Wild Growth.

7) Tap the mountain with Wild Growth, the remaining forest, and the three other mountains to add four red and two green mana to your mana pool. The mana pool now has five red, two green, and one colorless mana in it.

8) Use Instill Energy to untap the Ley Druid.

9) Use the Ley Druid to untap the mountain with Wild Growth.

10) Tap the mountain with Wild Growth to add one red and one green mana to your mana pool. You now have six red, three green, and one colorless mana in your mana pool.

11) Use two green mana to cast Channel.

12) Use three red and one colorless mana to cast Shatterstorm, destroying all of Gene's artifacts (Juggernaut, Crystal Rod, Basalt Monolith, Brass Man, Ornithopter, Obsianus Golem, and Sol Ring).

13) Use one red and two colorless mana (taken from your life using Channel) to cast Stone Rain and destroy Gene's Island. Your life total is reduced to 12.

14) Use one red mana to cast Earthbind on your Serra Angel.

15) Use one green and four colorless mana (from Channel) to cast a 4-point Hurricane. Casting the spell will reduce you to 8 life, and Hurricane will do 4 points of damage to all flying creatures and both you and Gene. This reduces you to 4 life and Gene to 16, and all of Gene's fliers die.

16) Use one red mana to cast Lightning Bolt on one of the Plague Rats, reducing the other two Plague Rats to 2/2.

17) You declare the end of your turn. Gene's remaining forces consist of a Bog Wraith, two Plague Rats, and a Water Elemental.

Gene's Turn:

18) Gene could attack with all four of his creatures. You could block his Water Elemental with your Mon's Goblin Raiders, his Bog Wraith with your Serra Angel, and one of his Plague Rats with your Orcish Artillery. Then do one of two things. Either a) just allow his unblocked Plague Rat to attack and take the 2 points of damage, or b) after blocking is declared, tap the Orcish Artillery as a fast effect and do 2 points of damage to the unblocked Plague Rat, killing it. You will take three damage from the Artillery, but you will have killed another Plague Rat, leaving the remaining one a 1/1 creature. Either will solve the puzzle but b) will set you up better for the next turn.

Let's start the puzzle by looking at our objective. We need to survive Gene's next turn, taking out all his mana producers to ensure that he can't surprise us. Sixteen potential attackers (half of which fly) that can do a combined total of 54 damage stand in the way—we only have five blockers, only one of which can fly.

Three cards can help us get rid of Gene's creatures: Shatterstorm, Lightning Bolt, and Earthbind. A quick check of the graveyard shows that Hurricane could be brought back using Regrowth.

Using Hurricane creates several problems. First, the Hurricane needs to do at least 4 points of damage to kill Gene's fliers. Right now, 4 points will kill us. Second, even using the Instilled Ley Druid, we just don't have enough mana to do everything we need to do.

We'll tackle the problems one at a time. First, we need a way to increase our life total to survive the Hurricane. By removing one of our own creatures with Swords to Plowshares, we can get life equal to the creature's power. The Serra Angel appears to have the highest power, but the Atog (with a little sacrificing) can actually grow bigger than the Serra.

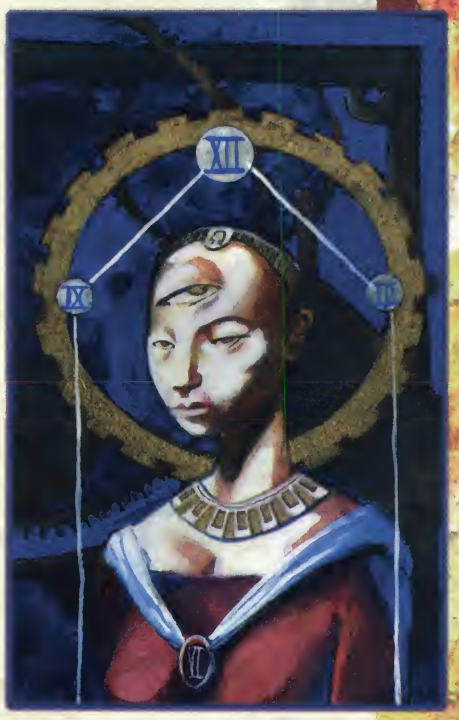
Sacrifice the Sol Ring (making sure to tap it first, because we'll need the mana later), the Glasses of Urza, and the Rod of Ruin to fatten up the Atog, and then use Giant Growth to make him 10/11. Use Swords to Plowshares, giving you 10 life to put your life total at 14.

Now, let's deal with the mana shortage. Use the Instilled Ley Druid to untap the mountain with Wild Growth twice, and Channel will help us come up with more mana.

Cast the following spells: Shatterstorm, Stone Rain, and Hurricane. After all our destructive spells, Gene still has all his non-artifact ground creatures: a Bog Wraith, a Water Elemental, and three Plague Rats. Unfortunately, we would only have Mon's Goblin Raiders and Orcish Artillery, as our Serra Angel would die in the Hurricane.

A Lightning Bolt with the proper target (one of the Plague Rats) will not only reduce the number of attackers, but also lessen the damage that the remaining Rats can do. If we then block the two largest creatures, though, Gene would still do 4 points of damage, just enough to kill us. Fortunately, we can use Earthbind to ground the Angel so that the Hurricane won't affect it.

Our final decision is how to block the creatures in such a way that we are in good position next turn. If Gene attacks, we would ideally like to destroy as many of Gene's creatures as we can while blocking, without letting any of them do damage. The Serra Angel will



kill anything it blocks but will die if it blocks the Water Elemental. For this reason, the Serra Angel should block the Bog Wraith while you use Mon's Goblin Raiders to block the Water Elemental. The Orcish Artillery can then block one of the Plague Rats.

Now, the puzzle can be solved by just allowing the other Plague Rat through (he only does 2 points of damage and we have 4 left), but this is not the best answer. After the Orcish Artillery is declared as a blocker (so

that it will still block the first Plague Rat), tap it to do 2 points of damage to the unblocked Plague Rat. This will do three points of damage to us, but will get rid of another attacker and reduce the remaining Plague Rat to 1/1. Gene would be left with only two attackers, the Water Elemental and a single Plague Rat, whereas we have our Serra Angel and our Orcish Artillery. If Gene attacks next turn, we can kill both his attackers and still have one creature of our own (the Artillery) standing.

"THIRTYSOMETHING"
Step-by-Step Solution

1) Tap the Red Mana Battery (removing all eight counters) and the Mox Sapphire and remove the seven counters from Rasputin Dreamweaver to add nine red, one blue, and seven colorless mana to your mana pool.

2) Use two red and five colorless mana to cast Caverns of Despair (the extra three mana are due to Nether Void). Because only one Enchant World may be in play at a time, the Caverns of Despair will remove Nether Void from play.

3) Use one blue mana to cast Enchantment Alteration to move the Control Magic enchantment from the Personal Incarnation to the animated Aladdin's Lamp. They both change sides.

4) Use two red mana to Fork the Enchantment Alteration to move the Flight from the Abomination to the Triskelion.

5) Use two colorless mana to activate the Celestial Prism and add one blue mana to your mana pool.

6) Use one blue mana to cast Energy Tap on the animated Aladdin's Lamp. This taps the Lamp and adds ten colorless mana (the creature's casting cost) to your mana pool. You now have five red and ten colorless mana in your mana pool.

7) Use one red and four colorless mana to cast Pyrotechnics. Do 1 damage to the Ichneumon Druid and 3 damage to the Mesa Pegasus. This will kill both creatures. The first needs to be killed so you can cast additional instants, and the latter to rid yourself of the only flying blocker.

8) Use five colorless mana to activate Gauntlets of Chaos and exchange your tapped Celestial Prism for David's Flying Carpet.

9) Use one red and one colorless mana to cast Blood Lust on Rasputin Dreamweaver. He is now an 8/1 creature.

10) Use two red mana to activate Flying Carpet and make Rasputin Dreamweaver fly.

11) Use one red mana to activate your Icy Manipulator and tap David's Personal Incarnation. This causes Spirit Shackle to add a third -0/-2 counter, killing the Incarnation. David loses half of his life rounded up (20 life) and is reduced to 19 life points.

12) Attack with both Triskelion and Rasputin Dreamweaver. They both fly and are unblockable by David since you took away all his fliers. Triskelion does 7 points of damage (4 points + 2 points from Immolation + 1 point from Orcish Oriflamme) and Rasputin Dreamweaver does 9 points of damage (4 points + 4 points from Blood Lust + 1 point from the Orcish Oriflamme).

13) After the attack phase is completed, release the Triskelion's three counters at once and do the final 3 points of damage to David. The Triskelion will die once the counters are gone, but they are usable before the Triskelion's death since all three counters were released at once.

The reaction to this puzzle is probably universal. Thirty-nine points? In one turn? Although my twin is truly evil, he does make his puzzles possible, so let's take a look at what we have.

We have three creatures in play. The Triskelion can attack for 6 points of damage (assuming it could get by David's blockers) and then release its three counters for 3 more points of damage (although Immolation would then kill it). Rasputin Dreamweaver can do 4 points of damage if he attacks unblocked. The Personal Incarnation can't attack since tapping will give it a third -0/-2 counter, killing it. The Incarnation, though, causes its caster (David) to lose half of his or her life when it dies, so by tapping it, we can do 20 damage to David. Before we do that, though, let's check out what else we have available. We have Pyrotechnics; Blood Lust, which could do 4 points of damage if added to an unblocked attacker; and Fork, which could copy either spell.

Before we continue, we should also check to see what problems David's cards are going to cause us. Nether Void causes all spells to cost three more to cast, and Ichneumon Druid will do 4 points of damage to us for every instant we cast past the first one.

The final problem we need to deal with is insufficient mana. We have seventeen mana available (nine red, one blue, seven colorless), and Energy Tap will provide us with even more.

Of all of these problems, the Nether Void seems most pressing, for it will affect any spell we cast. Only the last Enchant World cast remains in play, so by casting Caverns of Despair we get rid of Nether Void.

With Nether Void gone, our next concern should be getting more mana and getting rid of the Ichneumon Druid. As long as we use no more than one instant, we can take care of the mana first. Also, we might want to consider how we plan to do the 19 points of damage that will remain after the Incarnation does its damage. Inasmuch as we can only do a potential 11 points of damage from afar (a Forked Pyrotechnics with the Triskelion's three pokes), we have to damage David with an attack.

By using Enchantment Alteration, we can steal David's resources and use them for ourselves. For example, if we take the Flight off the Abomination and put it on one of our creatures, we have created a flier on our side and removed one from David's side in the same move.

Another attractive steal would move the Control Magic from the Personal Incarnation (which we can still kill at any time with the Icy Manipulator) to one of David's creatures. If we can steal the most expensive creature David has, we can use Energy Tap to give us mana equivalent to its casting cost (and his animated Aladdin's Ring has a casting cost of ten).

Luckily, we have Fork and can steal Flight and the animated Aladdin's Ring. First, after switching Flight and the animated Aladdin's Ring, we Energy Tap the Ring for ten colorless mana. (The Celestial Prism will provide the blue mana for the spell.)

We can then solve two problems at the same time by casting Pyrotechnics to destroy both the Druid and the Pegasus. Next, activate the Gauntlets of Chaos to trade the tapped Celestial Prism for the Flying Carpet. Now we can put Blood Lust on Rasputin Dreamweaver and spend two colorless mana to make him fly.

Before attacking, use the Icy Manipulator to tap and kill the Personal Incarnation. This will do 20 damage to David and bring him down to 19 life. Then we attack, doing a total of 16 damage. Finally, we finish David off with three pokes from the Triskelion.

Seeing that my evil doppelganger (no, he's not Vesuvan) has posted new puzzles this issue (including a completely twisted new type of puzzle), I guess I'll be back next issue to try making sense of his insanity. Until then, just remember that no matter how bad it looks, there really is an answer. Really. I wouldn't lie. I'm the good twin.

Marketplace

Welcome to a new section of *The Duelist*. Marketplace was created to give smaller companies a means of affordably advertising their products and services. As Wizards of the Coast's official Deckmaster™ magazine, *The Duelist* has become the recognized source for Magic™ and other trading card game news. This bi-monthly magazine reaches over one hundred thousand trading card game players worldwide. We invite you to put this authoritative voice to work for your store. For our advertising guidelines and a complete media kit, contact *The Duelist*'s advertising director, George Torres, at (206) 226-6500.

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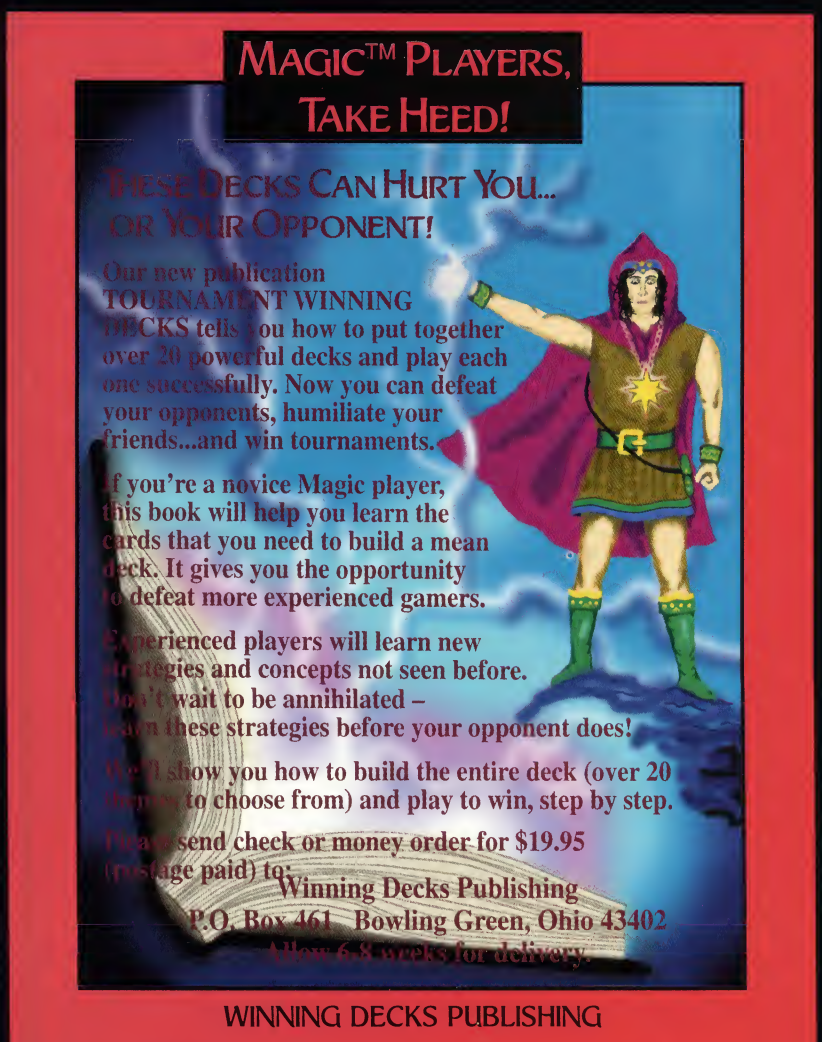
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CARD LIST

The number after the Rarity classification indicates the number of times that particular card appears on its sheet. For example, an Uncommon 3 appears three times on the Uncommon Sheet and is three times more likely to appear than an Uncommon 1 card.

	CARD NAME	COLOR	TYPE	ARTIST	RARITY
1.	Aeolipile	Artifact	Artifact	Heather Hudson	Uncommon 1
2.	Armor Thrull	Black	Summon Thrull	Jeff A. Menges	Common 1
3.	Armor Thrull	Black	Summon Thrull	Pete Venters	Common 1
4.	Armor Thrull	Black	Summon Thrull	Ron Spencer	Common 1
5.	Armor Thrull	Black	Summon Thrull	Scott Kirschner	Common 1
6.	Balm of Restoration	Artifact	Artifact	Margaret Organ-Kean	Uncommon 1
7.	Basal Thrull	Black	Summon Thrull	Christopher Rush	Common 1
8.	Basal Thrull	Black	Summon Thrull	Kaja Foglio	Common 1
9.	Basal Thrull	Black	Summon Thrull	Phil Foglio	Common 1
10.	Basal Thrull	Black	Summon Thrull	Richard Kane-Ferguson	Common 1
11.	Bottomless Vault	None	Land	Pat Morrissey	Uncommon 1
12.	Brassclaw Orcs	Red	Summon Orcs	Dan Frazier	Common 1
13.	Brassclaw Orcs	Red	Summon Orcs	Heather Hudson	Common 1
14.	Brassclaw Orcs	Red	Summon Orcs	Rob Alexander	Common 1
15.	Brassclaw Orcs	Red	Summon Orcs	Rob Alexander	Common 1
16.	Breeding Pit	Black	Enchantment	Anson Maddocks	Uncommon 3
17.	Combat Medic	White	Summon Soldier	Anson Maddocks	Common 1
18.	Combat Medic	White	Summon Soldier	Edward Beard, Jr.	Common 1
19.	Combat Medic	White	Summon Soldier	Liz Danforth	Common 1
20.	Combat Medic	White	Summon Soldier	Susan Van Camp	Common 1
21.	Conch Horn	Artifact	Artifact	Phil Foglio	Uncommon 1
22.	Deep Spawn	Blue	Summon Homarid	Mark Tedin	Uncommon 3
23.	Delif's Cone	Artifact	Artifact	Mark Tedin	Common 1
24.	Delif's Cube	Artifact	Artifact	Mark Tedin	Uncommon 1
25.	Derelor	Black	Summon Thrull	Anson Maddocks	Uncommon 1
26.	Draconian Cylix	Artifact	Artifact	Edward Beard, Jr.	Uncommon 1
27.	Dwarven Armorer	Red	Summon Dwarf	Bryon Wackwitz	Uncommon 1
28.	Dwarven Catapult	Red	Instant	Jeff A. Menges	Uncommon 3
29.	Dwarven Hold	None	Land	Pat Morrissey	Uncommon 1
30.	Dwarven Lieutenant	Red	Summon Dwarf	Jeff A. Menges	Uncommon 3
31.	Dwarven Ruins	None	Land	Mark Poole	Uncommon 2
32.	Dwarven Soldier	Red	Summon Dwarf	Douglas Shuler	Common 1
33.	Dwarven Soldier	Red	Summon Dwarf	Randy Asplund-Faith	Common 1
34.	Dwarven Soldier	Red	Summon Dwarf	Rob Alexander	Common 1
35.	Ebon Praetor	Black	Summon Avatar	Randy Asplund-Faith	Uncommon 1
36.	Ebon Stronghold	None	Land	Mark Poole	Uncommon 2
37.	Elven Fortress	Green	Enchantment	Mark Poole	Common 1





backgrounds by Amy Weber
illustrations by Quinton Hoover
and Anson Maddocks

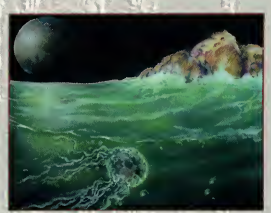
	CARD NAME	COLOR	TYPE	ARTIST	RARITY
38.	Elven Fortress	Green	Enchantment	Pete Venters	Common 1
39.	Elven Fortress	Green	Enchantment	Randy Asplund-Faith	Common 1
40.	Elven Fortress	Green	Enchantment	Tom Wänerstrand	Common 1
41.	Elven Lyre	Artifact	Artifact	Kaja Foglio	Uncommon 1
42.	Elvish Farmer	Green	Summon Elf	Richard Kane-Ferguson	Uncommon 1
43.	Elvish Hunter	Green	Summon Elf	Anson Maddocks	Common 1
44.	Elvish Hunter	Green	Summon Elf	Mark Poole	Common 1
45.	Elvish Hunter	Green	Summon Elf	Susan Van Camp	Common 1
46.	Elvish Scout	Green	Summon Elf	Christopher Rush	Common 1
47.	Elvish Scout	Green	Summon Elf	Mark Poole	Common 1
48.	Elvish Scout	Green	Summon Elf	Pete Venters	Common 1
49.	Farrel's Mantle	White	Enchant Creature	Anthony Waters	Uncommon 3
50.	Farrel's Zealot	White	Summon Townsfolk	Edward Beard, Jr.	Common 1
51.	Farrel's Zealot	White	Summon Townsfolk	Melissa Benson	Common 1
52.	Farrel's Zealot	White	Summon Townsfolk	Richard Kane-Ferguson	Common 1
53.	Farrelite Priest	White	Summon Cleric	Phil Foglio	Uncommon 3
54.	Feral Thallid	Green	Summon Fungus	Rob Alexander	Uncommon 3
55.	Fungal Bloom	Green	Enchantment	Daniel Gelon	Uncommon 1
56.	Goblin Chirurgeon	Red	Summon Goblin	Dan Frazier	Common 1
57.	Goblin Chirurgeon	Red	Summon Goblin	Daniel Gelon	Common 1
58.	Goblin Chirurgeon	Red	Summon Goblin	Phil Foglio	Common 1
59.	Goblin Flotilla	Red	Summon Goblins	Tom Wänerstrand	Uncommon 1
60.	Goblin Grenade	Red	Sorcery	Christopher Rush	Common 1
61.	Goblin Grenade	Red	Sorcery	Dan Frazier	Common 1
62.	Goblin Grenade	Red	Sorcery	Ron Spencer	Common 1
63.	Goblin Kites	Red	Enchantment	Anson Maddocks	Uncommon 3
64.	Goblin War Drums	Red	Enchantment	Dan Frazier	Common 1
65.	Goblin War Drums	Red	Enchantment	Heather Hudson	Common 1
66.	Goblin War Drums	Red	Enchantment	Jeff A. Menges	Common 1
67.	Goblin War Drums	Red	Enchantment	Richard Kane-Ferguson	Common 1
68.	Goblin Warrens	Red	Enchantment	Dan Frazier	Uncommon 1
69.	Hand of Justice	White	Summon Avatar	Melissa Benson	Uncommon 1
70.	Havenwood Battleground	None	Land	Mark Poole	Uncommon 2
71.	Heroism	White	Enchantment	Mark Poole	Uncommon 3
72.	High Tide	Blue	Instant	Amy Weber	Common 1
73.	High Tide	Blue	Instant	Anson Maddocks	Common 1
74.	High Tide	Blue	Instant	Drew Tucker	Common 1
75.	Hollow Trees	None	Land	Pat Morrissey	Uncommon 1
76.	Homarid	Blue	Summon Homarid	Bryon Wackwitz	Common 1
77.	Homarid	Blue	Summon Homarid	Heather Hudson	Common 1
78.	Homarid	Blue	Summon Homarid	Mark Tedin	Common 1
79.	Homarid	Blue	Summon Homarid	Quinton Hoover	Common 1
80.	Homarid Shaman	Blue	Summon Homarid	Amy Weber	Uncommon 2
81.	Homarid Spawning Bed	Blue	Enchantment	Douglas Shuler	Uncommon 2
82.	Homarid Warrior	Blue	Summon Homarid	Daniel Gelon	Common 1
83.	Homarid Warrior	Blue	Summon Homarid	Douglas Shuler	Common 1
84.	Homarid Warrior	Blue	Summon Homarid	Randy Asplund-Faith	Common 1
85.	Hymn to Tourach	Black	Sorcery	Liz Danforth	Common 1
86.	Hymn to Tourach	Black	Sorcery	Quinton Hoover	Common 1
87.	Hymn to Tourach	Black	Sorcery	Scott Kirschner	Common 1

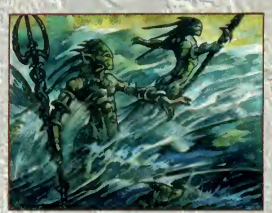


illustration by Edward Beard Jr.

	CARD NAME	COLOR	TYPE	ARTIST	RARITY
88.	Hymn to Tourach	Black	Sorcery	Susan Van Camp	Common 1
89.	Icatian Infantry	White	Summon Soldiers	Christopher Rush	Common 1
90.	Icatian Infantry	White	Summon Soldiers	Douglas Shuler	Common 1
91.	Icatian Infantry	White	Summon Soldiers	Drew Tucker	Common 1
92.	Icatian Infantry	White	Summon Soldiers	Edward Beard, Jr.	Common 1
93.	Icatian Javelineers	White	Summon Soldiers	Edward Beard, Jr.	Common 1
94.	Icatian Javelineers	White	Summon Soldiers	Melissa Benson	Common 1
95.	Icatian Javelineers	White	Summon Soldiers	Scott Kirschner	Common 1
96.	Icatian Lieutenant	White	Summon Soldier	Pete Venters	Uncommon 1
97.	Icatian Moneychanger	White	Summon Townsfolk	Drew Tucker	Common 1
98.	Icatian Moneychanger	White	Summon Townsfolk	Edward Beard, Jr.	Common 1
99.	Icatian Moneychanger	White	Summon Townsfolk	Melissa Benson	Common 1
100.	Icatian Phalanx	White	Summon Soldiers	Kaja Foglio	Uncommon 3
101.	Icatian Priest	White	Summon Cleric	Drew Tucker	Uncommon 3
102.	Icatian Scout	White	Summon Soldier	Douglas Shuler	Common 1
103.	Icatian Scout	White	Summon Soldier	Phil Foglio	Common 1
104.	Icatian Scout	White	Summon Soldier	Richard Kane-Ferguson	Common 1
105.	Icatian Scout	White	Summon Soldier	Rob Alexander	Common 1
106.	Icatian Skirmishers	White	Summon Soldiers	Heather Hudson	Uncommon 1
107.	Icatian Store	None	Land	Pat Morrissey	Uncommon 1
108.	Icatian Town	White	Sorcery	Tom Wänerstrand	Uncommon 1
109.	Implements of Sacrifice	Artifact	Artifact	Margaret Organ-Kean	Uncommon 1
110.	Initiates of the Ebon Hand	Black	Summon Clerics	Heather Hudson	Common 1
111.	Initiates of the Ebon Hand	Black	Summon Clerics	Liz Danforth	Common 1
112.	Initiates of the Ebon Hand	Black	Summon Clerics	Kaja Foglio	Common 1
113.	Merseine	Blue	Enchant Creature	Drew Tucker	Common 1
114.	Merseine	Blue	Enchant Creature	Heather Hudson	Common 1
115.	Merseine	Blue	Enchant Creature	Margaret Organ-Kean	Common 1
116.	Merseine	Blue	Enchant Creature	Pete Venters	Common 1
117.	Mindstab Thrull	Black	Summon Thrull	Heather Hudson	Common 1
118.	Mindstab Thrull	Black	Summon Thrull	Mark Tedin	Common 1
119.	Mindstab Thrull	Black	Summon Thrull	Richard Kane-Ferguson	Common 1
120.	Necrite	Black	Summon Thrull	Christopher Rush	Common 1
121.	Necrite	Black	Summon Thrull	Drew Tucker	Common 1
122.	Necrite	Black	Summon Thrull	Ron Spencer	Common 1
123.	Night Soil	Green	Enchantment	Drew Tucker	Common 1
124.	Night Soil	Green	Enchantment	Heather Hudson	Common 1
125.	Night Soil	Green	Enchantment	Sandra Everingham	Common 1
126.	Orcish Captain	Red	Summon Orc	Mark Tedin	Uncommon 3
127.	Orcish Spy	Red	Summon Orc	Daniel Gelon	Common 1
128.	Orcish Spy	Red	Summon Orc	Pete Venters	Common 1
129.	Orcish Spy	Red	Summon Orc	Susan Van Camp	Common 1
130.	Orcish Veteran	Red	Summon Orc	Dan Frazier	Common 1
131.	Orcish Veteran	Red	Summon Orc	Douglas Shuler	Common 1
132.	Orcish Veteran	Red	Summon Orc	Melissa Benson	Common 1
133.	Orcish Veteran	Red	Summon Orc	Quinton Hoover	Common 1
134.	Order of Leitbur	White	Summon Clerics	Bryon Wackwitz	Common 1
135.	Order of Leitbur	White	Summon Clerics	Bryon Wackwitz	Common 1
136.	Order of Leitbur	White	Summon Clerics	Randy Asplund-Faith	Common 1
137.	Order of the Ebon Hand	Black	Summon Clerics	Christopher Rush	Common 1







illustrations by Mark Tedin, Tom Wänerstrand, and Richard Kane-Ferguson

	CARD NAME	COLOR	TYPE	ARTIST	RARITY
	138. Order of the Ebon Hand	Black	Summon Clerics	Melissa Benson	Common 1
	139. Order of the Ebon Hand	Black	Summon Clerics	Ron Spencer	Common 1
	140. Orgg	Red	Summon Orgg	Daniel Gelon	Uncommon 1
	141. Raiding Party	Red	Enchantment	Quinton Hoover	Uncommon 3
	142. Rainbow Vale	None	Land	Kaja Foglio	Uncommon 1
	143. Ring of Renewal	Artifact	Artifact	Douglas Shuler	Uncommon 1
	144. River Merfolk	Blue	Summon Merfolk	Douglas Shuler	Uncommon 1
	145. Ruins of Trokair	None	Land	Mark Poole	Uncommon 2
	146. Sand Silos	None	Land	Pat Morrissey	Uncommon 1
	147. Seasinger	Blue	Summon Merfolk	Amy Weber	Uncommon 3
	148. Soul Exchange	Black	Sorcery	Anthony Waters	Uncommon 3
	149. Spirit Shield	Artifact	Artifact	Scott Kirschner	Uncommon 1
	150. Spore Cloud	Green	Instant	Amy Weber	Common 1
	151. Spore Cloud	Green	Instant	Jesper Myrfors	Common 1
	152. Spore Cloud	Green	Instant	Susan Van Camp	Common 1
	153. Spore Flower	Green	Summon Fungus	Margaret Organ-Kean	Uncommon 3
	154. Svyelunite Priest	Blue	Summon Merfolk	Ron Spencer	Uncommon 3
	155. Svyelunite Temple	None	Land	Mark Poole	Uncommon 2
	156. Thallid	Green	Summon Fungus	Daniel Gelon	Common 1
	157. Thallid	Green	Summon Fungus	Edward Beard, Jr.	Common 1
	158. Thallid	Green	Summon Fungus	Jesper Myrfors	Common 1
	159. Thallid	Green	Summon Fungus	Ron Spencer	Common 1
	160. Thallid Devourer	Green	Summon Fungus	Ron Spencer	Uncommon 3
	161. Thelon's Chant	Green	Enchantment	Melissa Benson	Uncommon 3
	162. Thelon's Curse	Green	Enchantment	Pete Venters	Uncommon 1
	163. Thelonite Druid	Green	Summon Cleric	Margaret Organ-Kean	Uncommon 3
	164. Thelonite Monk	Green	Summon Cleric	Bryon Wackwitz	Uncommon 1
	165. Thorn Thallid	Green	Summon Fungus	Daniel Gelon	Common 1
	166. Thorn Thallid	Green	Summon Fungus	Heather Hudson	Common 1
	167. Thorn Thallid	Green	Summon Fungus	Jesper Myrfors	Common 1
	168. Thorn Thallid	Green	Summon Fungus	Mark Tedin	Common 1
	169. Thrull Champion	Black	Summon Thrull	Daniel Gelon	Uncommon 1
	170. Thrull Retainer	Black	Enchant Creature	Ron Spencer	Uncommon 3
	171. Thrull Wizard	Black	Summon Thrull	Anson Maddocks	Uncommon 3
	172. Tidal Flats	Blue	Enchantment	Rob Alexander	Common 1
	173. Tidal Flats	Blue	Enchantment	Rob Alexander	Common 1
	174. Tidal Flats	Blue	Enchantment	Sandra Everingham	Common 1
	175. Tidal Influence	Blue	Enchantment	Tom Wänerstrand	Uncommon 3
	176. Tourach's Chant	Black	Enchantment	Richard Kane-Ferguson	Uncommon 3
	177. Tourach's Gate	Black	Enchant Land	Sandra Everingham	Uncommon 1
	178. Vodalian Knights	Blue	Summon Merfolk	Susan Van Camp	Uncommon 1
	179. Vodalian Mage	Blue	Summon Merfolk	Mark Poole	Common 1
	180. Vodalian Mage	Blue	Summon Merfolk	Quinton Hoover	Common 1
	181. Vodalian Mage	Blue	Summon Merfolk	Susan Van Camp	Common 1
	182. Vodalian Soldiers	Blue	Summon Merfolk	Jeff A. Menges	Common 1
	183. Vodalian Soldiers	Blue	Summon Merfolk	Melissa Benson	Common 1
	184. Vodalian Soldiers	Blue	Summon Merfolk	Richard Kane-Ferguson	Common 1
	185. Vodalian Soldiers	Blue	Summon Merfolk	Susan Van Camp	Common 1
	186. Vodalian War Machine	Blue	Summon Wall	Amy Weber	Uncommon 1
	187. Zelyon Sword	Artifact	Artifact	Scott Kirschner	Uncommon 1



illustration by Liz Danforth

DECKMASTER ERRATA

Most of the following "errata" are actually changes made from the Alpha, Beta, and Unlimited Editions to the Revised Edition. These include such things as the change from the "tap to..." wording to usage of the tap symbol ⟳ the removal of the Mono, Poly, or Continuous designations for artifacts, the addition of possessive pronouns (e.g. your, his or her) before the term "upkeep," etc. This information is being provided in case you are playing with older editions of cards and want to know the most recent Revised wordings for these cards. Also, artist miscredits are noted for the benefit of collectors.

ORIGINAL SERIES

ANIMATE ARTIFACT In the Alpha version, Douglas Shuler's name is misspelled. The Revised Edition says "artifact creature" instead of "creature" in the card text. "This will destroy artifacts with 0 casting cost," was removed, and "has no effect on artifact creatures" was added.

ANIMATE DEAD The Revised Edition has a different wording: "Any creature in any graveyard comes into play on your side with -1 to its original power. At end of game, or if this enchantment is discarded without removing target creature from play, target creature is returned to its owner's graveyard. Target creature may be killed as normal."

ANKH OF MISHRA In the Revised Edition, "Continuous Artifact" has been changed to "Artifact."

BADLANDS The Revised Edition adds "If a spell destroys one of these land types, this card is destroyed; if a spell alters one of these land types, the other land type is unaffected." The tap symbol ⟳ replaces the "tap to..." wording.



BALANCE In the Revised Edition, the last two sentences read: "Next, equalize the cards in hand and then creatures in play the same way. Creatures lost in this manner are considered buried." WotC recommends that the last sentence be read as "All lands, cards, and creatures lost in this way are considered sacrificed."

BASALT MONOLITH The Alpha version has no mana symbol in the text. The Revised Edition says "you may spend 3 at any other time" instead of "spend 3," and the last sentence reads: "Drawing mana from this artifact is played as an interrupt." The tap symbol ⟳ replaces the "tap to..." wording. "Mono Artifact" has been changed to "Artifact." WotC recommends that this phrase be added after the first sentence: "This mana may not be used to untap any Basalt Monolith or Mana Vault."

BAYOU The Revised Edition adds "If a spell destroys one of these land types, this card is destroyed; if a spell alters one of these land types, the other land type is unaffected." The tap symbol ⟳ replaces the "tap to..." wording.

BENALISH HERO In the Alpha version, Douglas Shuler's name is misspelled.

BIRDS OF PARADISE The Alpha version has two slashes in the text. The Revised Edition says "this ability is played as an interrupt" instead of "this tap may be played as an interrupt." The tap symbol ⟳ replaces the "tap to..." wording.

BLACK LOTUS WotC recommends this card be read as: "Sacrifice Black Lotus to add 3 mana of any single color to your mana pool. This ability is played as an interrupt."

BLACK VISE The Revised Edition says "during his or her upkeep" instead of "during upkeep."

BLACK WARD WotC recommends that this phrase be added: "The protection granted by Black Ward does not destroy Black Ward."

BLESSING The Revised Edition says ": +1/+1."

BLUE WARD WotC recommends that this phrase be added: "The protection granted by Blue Ward does not destroy Blue Ward."

BRAINGEYSER The Revised Edition has a different wording: "Target player must draw X cards."

CASTLE The Revised Edition says "do not get" instead of "lose."

CELESTIAL PRISM The Revised Edition says "is played as an interrupt" instead of "can be played as an interrupt." The tap symbol has been added to the activation cost. "Mono Artifact" has been changed to "Artifact."

CHANNEL The Alpha version had the phrase "Effects that prevent damage…" The Revised Edition has a comma removed. The card also says "one life per point of mana" instead of "one life each," and "effects that prevent or redirect damage" instead of "effects that prevent damage."

CIRCLE OF PROTECTION: RED The Alpha version should credit Mark Tedin as the artist.

CIRCLE OF PROTECTION: WHITE In the Alpha version, Douglas Shuler's name is misspelled.

CLOCKWORK BEAST The Revised Edition says "During the upkeep phase, controller may buy back lost counters for 1 per counter; this taps Beast." WotC recommends that the card be played as if the counter which would be removed remains until the end of combat.

CLONE The Revised Edition says "all characteristics" instead of "all normal characteristics," "creature enchantments" instead of "enchantments," and "summoned" instead of "played."

CONSERVATOR In the Revised Edition, the tap symbol appears in the activation cost, and "Mono Artifact" has been changed to "Artifact." The card should read: "3, Prevent up to 2 damage to any player."

CONTRACT FROM BELOW In the Alpha version, Douglas Shuler's name is misspelled.

CONTROL MAGIC The Revised Edition says "If target creature is already tapped it stays tapped until you can untap it." WotC recommends that the first sentence be read as "You control target creature until Control Magic is removed or game ends."

CONVERSION The Revised Edition says "basic plains" instead of "plains." WotC recommends that the last sentence be read as "Pay during upkeep or Conversion is destroyed."

COPY ARTIFACT The Revised Edition says "it is affected" instead of "enchantment copy is affected," and "the copy" instead of "enchantment copy." The Revised Edition also adds "Enchantments on the original artifact are not copied."

CREATURE BOND The Revised Edition says "placed in the graveyard" instead of "destroyed."

CRYSTAL ROD The Revised Edition removes "by any player," and adds "Can only give 1 life each time a blue spell is cast." "Poly Artifact" has been changed to "Artifact."

CURSED LAND The Revised Edition says "during his or her upkeep" instead of "during each upkeep."

CYCLOPEAN TOMB The Alpha version was missing the casting cost (it should be 4). WotC recommends that the last sentence be read as: "If Cyclopean Tomb leaves play, remove one token…"

DARK RITUAL In the Revised Edition, mana symbols () replaced the text "3 black mana."

DARKPACT The Revised Edition removes "without looking at it first."

DEATH WARD The Alpha version should credit Mark Poole as the artist.

DEATHGRIP The Revised Edition says "counters" instead of "destroys," and "ability is played as an interrupt" instead of "action may be played as an interrupt."

DEMONIC HORDES The Alpha version had "BBB" in place of black mana symbols (). The Revised Edition says "during your upkeep" instead of "during upkeep." The tap symbol replaces the "tap to…" wording.

DEMONIC TUTOR In the Alpha version, Douglas Shuler's name is misspelled. The Revised Edition removes "you may."

DINGUS EGG In the Revised Edition, "Continuous Artifact" has been changed to "Artifact."

DISENCHANT The Revised Edition says "is destroyed" instead of "must be discarded."

DISINTEGRATE In the Revised Edition, the phrase "and cannot be regenerated" should be added.

DISRUPTING SCEPTER In the Revised Edition, the tap symbol appears in the activation cost. "Mono Artifact" has been changed to "Artifact."

DRAGON WHELP The Revised Edition removes "until end of turn." The card says "in this way during one turn" instead of "in this way," and "killed" instead of "destroyed."

DRAIN LIFE The Alpha version had "B" in place of . In the Alpha and Beta versions, Douglas Shuler's name is misspelled. WotC recommends that this sentence be added to the card: "If you drain life from a player, you cannot gain more life than that player's life total."

DRAIN POWER The Revised Edition has a different wording: "Opponent must draw all mana from his or her available lands; this mana and all mana in opponent's mana pool drains into your mana pool. You can't take less than all your opponent's mana."

DWARVEN WARRIORS In the Alpha version, Douglas Shuler's name is misspelled. The Revised Edition says "later" instead of "after defense is chosen." The tap symbol replaces the "tap to…" wording.

EARTHBIND In the Revised Edition, the card type changed from "Enchant Flying Creature" to "Enchant Creature." The Revised Edition adds a different wording: "If cast on a flying creature, Earthbind removes flying ability and does 2 damage to target creature; this damage occurs only once, at the time Earthbind is cast. If another spell or effect later gives target creature flying ability, Earthbind does not affect this. Earthbind has no effect on non-flying creatures."

ELVISH ARCHERS The Alpha version listed the power and toughness as 1/2 instead of 2/1.

EVIL PRESENCE The Revised Edition says "basic swamp" instead of "swamp."

FARMSTEAD The Revised Edition has a different wording: "Target land's controller gains 1 life if ✸✸ is spent during controller's upkeep. You cannot gain more than 1 life each turn through this enchantment."

FEAR The Revised Edition says "except" instead of "other than," and "black creatures and artifact creatures" instead of "artifact creatures and black creatures."

FEEDBACK The Revised Edition says "its controller's upkeep" instead of "each upkeep."

FOG The Revised Edition adds "or otherwise affect any creature as a result of an attack or block."

FORCE OF NATURE The Alpha print version had "GGGG" in place of 🌳🌳🌳🌳. In the Alpha and Beta versions, Douglas Shuler's name is misspelled. The Revised Edition says "during your upkeep" instead of "during upkeep."

FORCEFIELD This card should be read as: "1: Prevent all but 1 damage to you from an unblocked attacking creature."

FOREST In the Revised Edition, the tap symbol ◇ replaces the "tap to…" wording.

FORK The Revised Edition says "Caster of Fork chooses the copy's target." WotC recommends that "just cast" be read as "being cast."

FROZEN SHADE In the Alpha version, Douglas Shuler's name is misspelled.

FUNGUSAUR The Revised Edition has a different wording: "At the end of any turn during which Fungusaur was damaged but not destroyed, put a +1/+1 counter on it."

GAEA'S LIEGE The Revised Edition has a different wording: "◇Turn any one land into a basic forest. Mark changed lands with counters, removing the counters when Gaea's Liege leaves play. Gaea's Liege has power and toughness equal to the number of forests controller has in play; when it's attacking, they are equal to the number of forests defending player has in play."

GLASSES OF URZA In the Alpha version, Douglas Shuler's name is misspelled. In the Revised Edition, the tap symbol ◇ has been added as an activation cost. "Mono Artifact" has been changed to "Artifact."

GLOOM The Revised Edition says "white enchantments with activation costs" instead of "circles of protection."

GOBLIN BALLOON BRIGADE The Revised Edition says "gains flying" instead of "Goblins gain flying."

GOBLIN KING The Revised Edition says "all Goblins" instead of "Goblins," and "Summon King" instead of "Summon Goblin King."

GRANITE GARGOYLE The Revised Edition removes "until end of turn."

GREEN WARD WotC recommends that this phrase be added: "The protection granted by Green Ward does not destroy Green Ward."

HELM OF CHATZUK The Revised Edition says "banding ability" instead of "ability to band," and the tap symbol ◇ appears in the activation cost. "Mono Artifact" has been changed to "Artifact."

THE HIVE In the Revised Edition, the tap symbol ◇ appears in the activation cost. "Mono Artifact" has been changed to "Artifact."

HOLY ARMOR The Revised Edition says "✸: +0/+1" instead of "✸: Target creature gets an extra +0/+1 until end of turn."

HOWLING MINE The Revised Edition has a different wording: "Each player must draw one extra card during the draw phase of each of his or her turns."

HYPNOTIC SPECTER In the Alpha version, Douglas Shuler's name is misspelled.

ICY MANIPULATOR The Alpha version did not include the phrase "No effects are generated by the target card." In the Alpha version, Douglas Shuler's name is misspelled.

INSTILL ENERGY The Revised Edition removes "during your untap phase."

IRON STAR The Revised Edition removes "by any player," and adds "Can only give 1 life each time a red spell is cast." "Poly Artifact" has been changed to "Artifact."

ISLAND In the Revised Edition, the tap symbol ◇ replaces the "tap to…" wording.

ISLAND SANCTUARY The Alpha version had the word "damage" instead of "attack."

IVORY CUP The Revised Edition removes "by any player," and adds "Can only give 1 life each time a white spell is cast." "Poly Artifact" has been changed to "Artifact."

JADE MONOLITH In the Revised Edition, "Poly Artifact" has been changed to "Artifact."

JAYEMDAE TOME The Revised Edition removes "you may." The tap symbol ◇ appears in the activation cost, and "Mono Artifact" has been changed to "Artifact."

KARMA The Alpha version had the words "during his or her upkeep." The Revised Edition has a different wording: "During a player's upkeep, Karma does 1 point of damage to that player for each swamp he or she has in play."

KELDON WARLORD In the Revised Edition, the card uses "*" instead of "X," and "two" instead of "2."

KORMUS BELL The Revised Edition removes "Swamps have no color; they are not considered black cards."

KUDZU The Revised Edition says "any other land in play" instead "another land of his or her choice." WotC recommends that the card be read as: "If target land becomes tapped, target land's controller moves Kudzu to another land in play and destroys the previous target. Destroy Kudzu if it has no valid target."

LEY DRUID The Revised Edition says "ability is played as an interrupt" instead of "action can be played as an interrupt." The tap symbol ◇ replaces the "tap to…" wording.

LIBRARY OF LENG The Revised Edition says "you must skip the discard phase of your turn" instead of "there is no

limit to the size of your hand." "Continuous Artifact" has been changed to "Artifact."

LICH WotC recommends that this phrase be added: "If Lich leaves play for any reason, you lose the game." WotC recommends that the third sentence be read as "Cards lost in this way are considered sacrificed."

LIFEFORCE The Revised Edition says "counters" instead of "destroys" and "is played as an interrupt" instead of "may be played as an interrupt."

LIVING ARTIFACT The Revised Edition says "during each of your upkeeps" instead of "each turn." Read the first sentence as: "Put a counter on Living Artifact for each damage done to you."

LIVING LANDS The Revised Edition removes "The living lands have no color; they are not considered green cards."

LLANOWAR ELVES The Revised Edition says "is played as an interrupt" instead of "can be played as an interrupt." The tap symbol ◇ replaces the "tap to…" wording.

LORD OF THE PIT The Revised Edition adds "Lord of the Pit may not be sacrificed to itself."

MANA FLARE The Revised Edition says "it produces" instead of "each land produces."

MANA SHORT The Alpha version did not include the phrase "Opponent takes no damage…"

MANA VAULT The Revised Edition adds "during upkeep," and the card says "drawing mana from this artifact is played as an interrupt" instead of "tapping this artifact can be played as an interrupt." In the Revised Edition, the tap symbol ◇ appears in the activation cost, and "Mono Artifact" has been changed to "Artifact." WotC recommends that this phrase be added after the first sentence: "This mana may not be used to untap any Basalt Monolith or Mana Vault."

MANABARBS The Revised Edition says "whenever mana is drawn from a land" instead of "whenever any land is tapped."

MEEKSTONE In the Revised Edition, "Continuous Artifact" has been changed to "Artifact."

MOUNTAIN In the Alpha version, Douglas Shuler's name is misspelled. In the Revised Edition, the tap symbol ◇ replaces the "tap to…" wording.

NETHER SHADOW The Revised Edition removes "for its normal casting cost."

NETTLING IMP The Revised Edition says "killed" instead of "destroyed," and "this ability can only be used during opponent's turn" instead of "this tap should be played during opponent's turn." The tap symbol ◇ replaces the "tap to…" wording. WotC recommends that the last sentence be read as: "May not be used on creatures which cannot attack because they were not in play on their controller's side at the beginning of the turn."

NEVINYRRAL'S DISK The Revised Edition adds "including Disk itself" to the first sentence and removes "Disk destroys itself when used." "Mono Artifact" has been changed to "Artifact." The card should be read as if the tap symbol ◇ appears in the activation cost.

NIGHTMARE The Beta version had lettering flaws in the word "swamp."

NORTHERN PALADIN In the Alpha version, Douglas Shuler's name is misspelled. In the Revised Edition, the tap symbol ◇ replaces the "tap to…" wording.

ORCISH ARTILLERY The Alpha version casting cost was 1 ● instead of 1 ● ●. The Revised Edition says "but it also does 3 damage to you" instead of "but you suffer 3 damage as well." The tap symbol ◇ replaces the "tap to…" wording.

ORCISH ORIFLAMME The Alpha version casting cost was 1 ● instead of 3 ●. The Revised Edition says "during your attack" instead of "when attacking."

PARALYZE The Revised Edition says "during his or her upkeep" instead of "during upkeep."

PERSONAL INCARNATION The Revised Edition says "goes to graveyard" instead of "is destroyed." WotC recommends that the card be read as: "If Personal Incarnation goes to the graveyard from play…"

PESTILENCE The Revised Edition says "If there are no creatures in play at the end of any turn, Pestilence must be discarded." WotC recommends that "must be discarded" be read as "must be destroyed."

PHANTASMAL FORCES The Alpha version had "U" in place of ◖.



PHANTASMAL TERRAIN The Revised Edition says "this card" instead of "this enchantment."

PIRATE SHIP The Revised Edition says "use special ability" instead of "tap." The tap symbol ⟳ replaces the "tap to…" wording.

PLAGUE RATS In the Revised Edition, this card uses "*" instead of "X."

PLAINS In the Revised Edition, the tap symbol ⟳ replaces the "tap to…" wording.

PLATEAU The Revised Edition adds "If a spell destroys one of these land types, this card is destroyed; if a spell alters one of these land types, the other land type is unaffected." The tap symbol ⟳ replaces the "tap to…" wording. Also, the artwork was changed for the Revised Edition; the artwork should be credited to Cornelius Brudi.

POWER LEAK The Revised Edition says "during the upkeep phase of each of its controller's turns" instead of "during upkeep."

POWER SINK The Revised Edition has a different wording: "Target spell is countered unless its caster spends X more mana. Caster of target spell must draw and spend all available mana from lands and mana pool until X is spent; he or she may also spend mana from other sources if desired. If this is not enough mana, target spell will still be countered."

POWER SURGE In the Alpha version, Douglas Shuler's name is misspelled. The Revised Edition has a different wording: "At the beginning of a player's turn, before the untap phase, the player must take a counter for each of his or her lands that is not tapped. During the player's upkeep, Power Surge does 1 damage to that player for each counter; the counters are then discarded."

PRODIGAL SORCERER In the Alpha version, Douglas Shuler's name is misspelled. In the Revised Edition, the tap symbol ⟳ replaces the "tap to…" wording.

PSIONIC BLAST In the Alpha version, Douglas Shuler's name is misspelled.

PSYCHIC VENOM The Revised Edition says "becomes tapped" instead of "is tapped."

RAISE DEAD The Revised Edition says "bring one creature" instead of "return creature."

RED ELEMENTAL BLAST The Alpha version listed the spell type as "Instant."

RED WARD WotC recommends that this phrase be added: "The protection granted by Red Ward does not destroy Red Ward."

REGROWTH The Revised Edition says "bring" instead of "return."

RESURRECTION The Revised Edition says "Treat this creature as though it were just summoned" instead of "You can't tap it until your next turn."

RIGHTEOUSNESS In the Alpha version, Douglas Shuler's name is misspelled.

ROCK HYDRA The Alpha version had "R" in place of ❷. The Revised Edition says "kills" instead of "destroys," "unless controller spends ❷" instead of "unless ❷ is spent," and "during controller's upkeep" instead of "during upkeep."

ROD OF RUIN "Mono Artifact" has been changed to "Artifact," and the tap symbol ⟳ appears in the activation cost.

ROYAL ASSASSIN In the Revised Edition, the tap symbol ⟳ replaces the "tap to…" wording.

SACRIFICE The Revised Edition says "sacrifice" instead of "destroy without regenerating."

SAMITE HEALER In the Revised Edition, the tap symbol ⟳ replaces the "tap to…" wording.

SAVANNAH The Revised Edition adds "If a spell destroys one of these land types, this card is destroyed; if a spell alters one of these land types, the other land type is unaffected." The tap symbol ⟳ replaces the "tap to…" wording.

SCAVENGING GHOUL The Revised Edition says "placed in the graveyard" instead of "destroyed without regenerating," and "takes lethal damage" instead of "dies."

SCRUBLAND The Revised Edition adds "If a spell destroys one of these land types, this card is destroyed; if a spell alters one of these land types, the other land type is unaffected." The tap symbol ⟳ replaces the "tap to…" wording.

SEA SERPENT The Revised Edition says "buried" instead of "destroyed."

SEDGE TROLL The Alpha version should credit Dan Frazier as the artist. The Revised Edition says "While controller has swampsin play, Sedge Troll gains +1/+1" instead of "Troll gains +1/+1 if controller has swampsin play."

SENGIR VAMPIRE The Revised Edition removes "unless the dead creature is regenerated."

SERRA ANGEL In the Alpha version, Douglas Shuler's name is misspelled. The Revised Edition has a different wording: "Attacking does not cause Serra Angel to tap."

SHIVAN DRAGON The Revised Edition removes "until end of turn."

SIMULACRUM The Revised Edition removes "if this damage kills the creature it can be regenerated."

SIREN'S CALL The Revised Edition says "killed" instead of "destroyed," and "can be played only during opponent's turn" instead of "play during opponent's turn." WotC recommends that the last sentence be read as "Siren's Call does not affect creatures which cannot attack because they were not in play on their controller's side at the beginning of the turn."

SLEIGHT OF MIND The Revised Edition says "Sleight of Mind cannot change mana symbols" instead of "Cannot change mana symbols."

SOL RING In the Revised Edition, the second sentence reads "This ability is played as an interrupt." "Mono Artifact" has been changed to "Artifact" and the tap symbol ⟳ has been added as the activation cost.

SOUL NET The Revised Edition has a different wording: "You gain 1 life every time a creature is placed in the graveyard. Can only give 1 life each time a creature is placed in the graveyard." "Poly Artifact" has been changed to "Artifact."

SPELL BLAST The Revised Edition says "casting cost" instead of "cost."

STASIS The Revised Edition adds "cards still do not untap until the next untap phase."

STEAL ARTIFACT WotC recommends that the first sentence be read as "You control target artifact until Steal Artifact is removed or game ends."

STONE GIANT The Revised Edition adds "at the time it gains flying ability," and the card says "killed" instead of "destroyed." The tap symbol ⟳ replaces the "tap to…" wording.

SUNGLASSES OF URZA In the Revised Edition, "Continuous Artifact" has been changed to "Artifact."

SWAMP In the Revised Edition, the tap symbol ⟳ replaces the "tap to…" wording.

SWORDS TO PLOWSHARES The Revised Edition removes "return to owner's deck only when game is over."

TAIGA The Revised Edition adds "If a spell destroys one of these land types, this card is destroyed; if a spell alters one of these land types, the other land type is unaffected." The tap symbol ⟳ replaces the "tap to…" wording.

TERROR The Revised Edition has a different wording: "Buries target creature. Cannot target black creatures or artifact creatures."

THRONE OF BONE The Revised Edition removes "by any player," and adds "Can only give 1 life each time a black spell is cast." "Poly Artifact" has been changed to "Artifact."

TRANQUILITY In the Alpha version, Douglas Shuler's name is misspelled. WotC recommends that this card be read as "Destroy all enchantments."

TROPICAL ISLAND The Alpha version should credit Jesper Myrfors as the artist. The Revised Edition adds "If a spell destroys one of these land types, this card is destroyed; if a spell alters one of these land types, the other land type is unaffected." The tap symbol ⟳ replaces the "tap to…" wording.

TUNDRA The Revised Edition adds "If a spell destroys one of these land types, this card is destroyed; if a spell alters one of these land types, the other land type is unaffected." The tap symbol ⟳ replaces the "tap to…" wording.

TUNNEL The Revised Edition has a different wording: "Buries one wall."

TWIDDLE The Alpha version did not have the phrase "No effects are generated by the target card."

UNDERGROUND SEA The Revised Edition adds "If a spell destroys one of these land types, this card is destroyed; if a spell alters one of these land types, the other land type is unaffected." The tap symbol ⟳ replaces the "tap to…" wording.

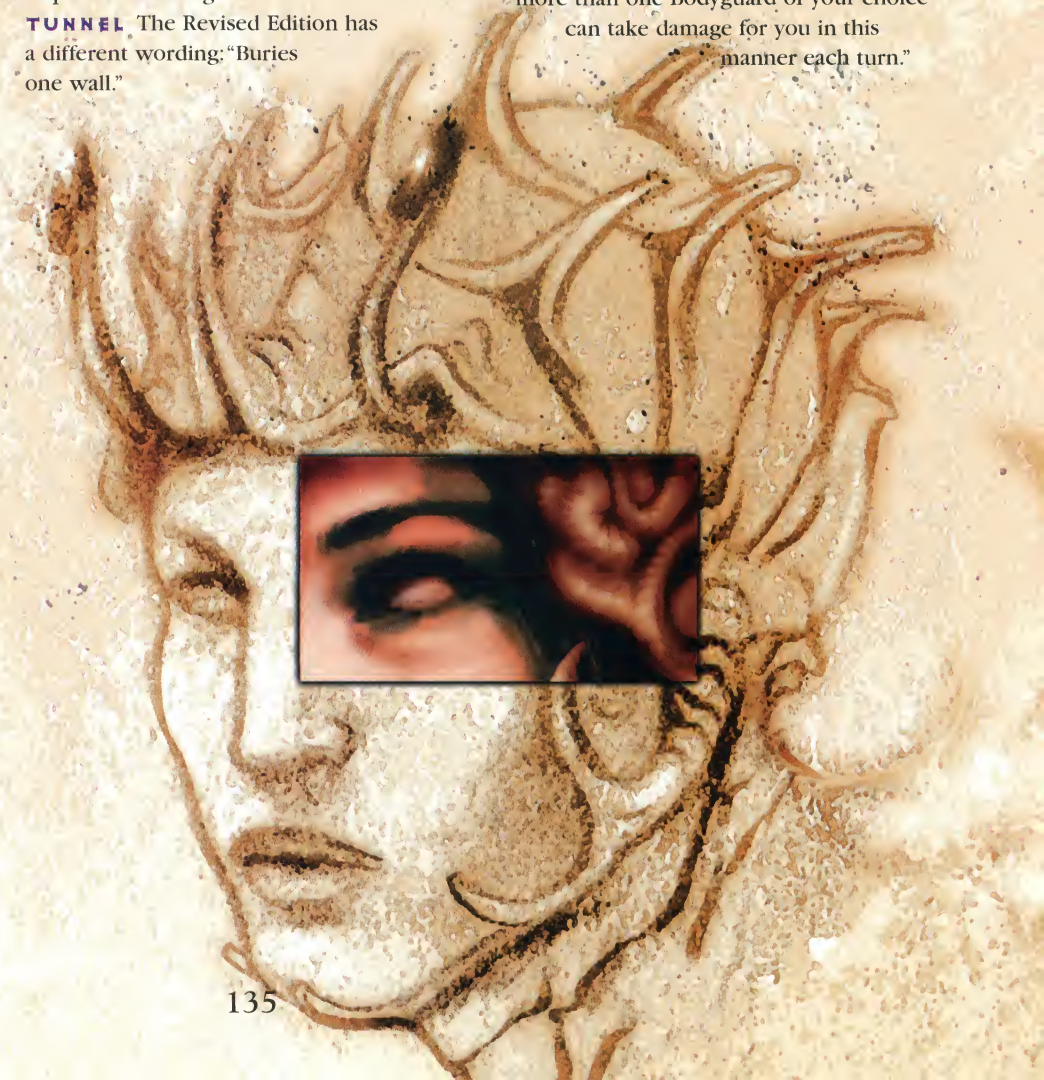
UNHOLY STRENGTH In the Alpha version, Douglas Shuler's name is misspelled.

UNSUMMON In the Alpha, Beta, and Unlimited versions, Douglas Shuler's name is misspelled. The Alpha version had the word "CARD ed" instead of "discarded." The Revised Edition adds "target" and removes "cannot be played during damage-dealing phase of an attack." WotC recommends that "discarded" be read as "destroyed."

UTHDEN TROLL In the Alpha version, Douglas Shuler's name is misspelled.

VESUVAN DOPPELGANGER The Revised Edition removes the parentheses around "except color," and the card says "creature enchantments" instead of "enchantments."

VETERAN BODYGUARD In the Alpha version, Douglas Shuler's name is misspelled. The Revised Edition adds "No more than one Bodyguard of your choice can take damage for you in this manner each turn."



VOLCANIC ERUPTION In the Alpha version, Douglas Shuler's name is misspelled. The Revised Edition has a different wording: "Destroys X mountains of your choice, and does 1 damage to each player and each creature in play for each mountain destroyed."

VOLCANIC ISLAND The Revised Edition adds "If a spell destroys one of these land types, this card is destroyed; if a spell alters one of these land types, the other land type is unaffected." The tap symbol ⟳ replaces the "tap to…" wording.

WALL OF FIRE The Revised Edition removes "until end of turn."

WALL OF WATER The Revised Edition removes "until end of turn."

WANDERLUST The Revised Edition says "during his or her upkeep" instead of "during upkeep."

WARP ARTIFACT The Revised Edition says "during his or her upkeep" instead of "at start of each turn."

WEAKNESS In the Alpha version, Douglas Shuler's name is misspelled. The Revised Edition removes "if this drops the creature's toughness below 1, it is dead."

WHEEL OF FORTUNE The Revised Edition says "all players" instead of "both players."

WHITE WARD WotC recommends that this phrase be added: "The protection granted by White Ward does not destroy White Ward."

WILD GROWTH The Revised Edition has a different wording: "Whenever the usual mana is drawn from target land, Wild Growth provides an extra 🌳."

WINTER ORB The Revised Edition has a different wording: "A player may not untap more than one land during the untap phase of his or her turns." "Continuous Artifact" has been changed to "Artifact."

WOODEN SPHERE The Revised Edition removes "by any player," and adds "Can only give 1 life each time a green spell is cast." "Poly Artifact" has been changed to "Artifact."

WRATH OF GOD The Revised Edition says "are buried" instead of "are destroyed and cannot be regenerated."

ARABIAN NIGHTS™

ALADDIN'S LAMP In the Revised Edition, "Mono Artifact" has been changed to "Artifact," and the tap symbol ⟳ appears in the activation cost. Original casting cost of "5 5" has been changed to "10." WotC recommends that the following sentence be added: "X cannot be 0."

ALADDIN'S RING In the Revised Edition, "Mono Artifact" has been changed to "Artifact," and the tap symbol ⟳ appears in the activation cost.

ARMY OF ALLAH The size of the uncolored mana symbol varied in two different versions of the card.

BIRD MAIDEN The size of the uncolored mana symbol varied in two different versions of the card.

BOTTLE OF SULEIMAN In the Revised Edition, "Mono Artifact" has been changed to "Artifact." WotC recommends that the card begin with "1: Sacrifice Bottle of Suleiman."

CYCLONE WotC recommends that "discarded" be read as "destroyed."

DESERT WotC recommends this card be read as, "⟳: Add 1 to your mana pool. ⟳: Target attacking creature takes 1 damage at the end of combat. Play this ability before attack damage is dealt."

EBONY HORSE In the Revised Edition, "Mono Artifact" has been changed to "Artifact" and the tap symbol ⟳ appears in the activation cost.

ERG RAIDERS The size of the uncolored mana symbol varied in two different versions of the card.

EYE FOR AN EYE In the Revised Edition, the phrase "creature or spell" has been changed to "creature, spell, or effect."

FISHLIVER OIL The size of the uncolored mana symbol varied in two different versions of the card.

FLYING CARPET In the Revised Edition, "Mono Artifact" has been changed to "Artifact" and the tap symbol ⟳ appears in the activation cost.

GIANT TORTOISE The size of the uncolored mana symbol varied in two different versions of the card.

HASRAN OGRESS The shading of the mana symbol in the body text varied in two different versions of the card.

ISLAND FISH JASCONIUS WotC recommends that the following sentence be added: "Island Fish Jasconius does not untap as normal during the untap phase."

JANDOR'S RING In the Revised Edition, "Mono Artifact" has been changed to "Artifact" and the tap symbol ⟳ appears in the activation cost.

JANDOR'S SADDLEBAGS In the Revised Edition, "Mono Artifact" has been changed to "Artifact" and the tap symbol ⟳ appears in the activation cost.

KIRD APE In the Revised Edition, the card reads: "While controller has forests in play, Kird Ape gains +1/+2."

MOORISH CAVALRY The size of the uncolored mana symbol varied in two different versions of the card.

NAFS ASP The shading of the mana symbol in the body text varied in two different versions of the card.

OUBLIETTE The size of the uncolored mana symbol varied in two different versions of the card.

PIETY The size of the uncolored mana symbol varied in two different versions of the card.

RUKH EGG WotC recommends that the card be played as if it said "If Rukh Egg goes to graveyard from play..." The size of the uncolored mana symbols varied in two different versions of the card.

SERENDIB EFREET In the Revised Edition, the card appears as a green-bordered card which costs 2 to cast. The border color should be blue, not green, and Serendib Efreet should be treated as a blue card. The art which appears in the Revised Edition is actually the illustration for the Ifh-Biff Efreet by Jesper Myrfors.

SORCERESS QUEEN In the Revised Edition, the tap symbol replaces the "tap to..." wording.

STONE-THROWING DEVILS The shading of the black mana symbol varied in two different versions of the card.

UNSTABLE MUTATION In the Revised Edition, the second sentence reads "During the upkeep phase of each of its controller's turns, put a -1/-1 counter on the creature."

WAR ELEPHANT The size of the uncolored mana symbol varied in two different versions of the card.

WYLULI WOLF The size of the uncolored mana symbol varied in two different versions of the card.

ANTIQUITIES™

ARMAGEDDON CLOCK "Continuous Artifact" has been changed to "Artifact."

ASHNOD'S TRANSMOGRANT WotC recommends that this phrase be added: "The +1/+1 and artifact status are represented by a counter." This indicates that the effect is permanent.

ATOG In the Revised Edition, the card says "0: +2/+2. Each time you use this ability, you must sacrifice one of your artifacts in play."

CLOCKWORK AVIAN WotC recommends that the card be played as if the counter which would be removed remains until the end of combat.

CRUMBLE In the Revised Edition, the first sentence says "Buries target artifact."

DRAGON ENGINE In the Revised Edition, the phrase "until end of turn" has been removed.

DWARVEN WEAPONSMITH In the Revised Edition, the card says: " During your upkeep, add a permanent +1/+1 counter to any creature. Each time you use this ability, you must sacrifice one of your artifacts in play."

ENERGY FLUX WotC recommends that "discarded" be read as "destroyed."

GOBLIN ARTISANS WotC recommends that this phrase be added: "This ability is played as an interrupt."

HURKYL'S RECALL In the Revised Edition, the following sentence has been removed: "Cannot be



played during the damage-dealing phase of an attack." WotC recommends that "discarded" be read as "destroyed."

IVORY TOWER In the Revised Edition, "Continuous Artifact" has been changed to "Artifact."

MILLSTONE In the Revised Edition, "Mono Artifact" has been changed to "Artifact," and the tap symbol appears in the activation cost.

OBELISK OF UNDOING WotC recommends that "discarded" be read as "destroyed."

ONULET The card should be read as: "If Onulet goes to the graveyard from play…" The Revised Edition should credit Anson Maddocks as the artist. In the Revised Edition, "goes to the graveyard" has been changed to "is placed in the graveyard."

ORCISH MECHANICS The card should be read as: "Sacrifice an artifact. Orcish Mechanics deal 2 damage to any target."

PRIEST OF YAWGMOTH The card should be read as: "Sacrifice an artifact you own. Add an amount of black mana equal to that artifact's casting cost to your mana pool. Play this ability as an interrupt."

THE RACK In the Revised Edition, "Continuous Artifact" has been changed to "Artifact."

REVERSE POLARITY In the Revised Edition, "so far this turn by artifacts" has been changed to "by artifacts so far this turn."

ROCKET LAUNCHER In the Revised Edition, "Poly Artifact" has been changed to just "Artifact."

SAGE OF LAT-NAM The card should be read as: "Sacrifice an artifact to draw a card."

SHATTERSTORM In the Revised Edition, the card says "All artifacts in play are buried."

STRIP MINE The text "place Strip Mine in your graveyard" should be read as "sacrifice Strip Mine."

SU-CHI WotC recommends that the card be played as if it said "If Su-Chi goes to the graveyard from play…"

TRANSMUTE ARTIFACT The first sentence should be read as: "Sacrifice an artifact. Search through your library for one artifact and immediately place it into play."

URZA'S MITRE The last sentence should be read as: "May not be used when an artifact was placed in the graveyard due to being sacrificed."

YAWGMOTH DEMON Should be read as: "Flying, first strike. Sacrifice an artifact during your upkeep or Yawgmoth Demon becomes tapped and deals 2 damage to you."

LEGENDS™

ACTIVE VOLCANO The card should credit Justin Hampton as the artist.

AKRON LEGIONNAIRE WotC recommends that the phrase "…except Akron Legionnaires" be added, meaning that Legionnaires won't stop each other from attacking.

ALL HALLOW'S EVE "Sorcery" should be "Enchantment."

BLOOD LUST The card says "Target creature gains…"

BOOMERANG WotC recommends that "discarded" be read as "destroyed."

COCOON WotC recommends that the card be read as "Tap target creature you control and put three counters on Cocoon."

DISHARMONY The card should credit Bryon Wackwitz as the artist.

FIRESTORM PHOENIX WotC recommends that the word "instead" be removed.

KNOWLEDGE VAULT WotC recommends that the last sentence be read as "If Knowledge Vault leaves play or your control, put all cards under it in your graveyard."

PSIONIC ENTITY The card should credit Justin Hampton as the artist.

RELIC BIND WotC recommends that the card be played as if it said "When target artifact that opponent controls is tapped…"

SPECTRAL CLOAK WotC recommends that the following sentence be added: "Spectral Cloak does not cause any enchantments on target creature to be destroyed."

VENARIAN GOLD WotC recommends that the card be read as "Put X counters on Venarian Gold…"

THE DARK™

BALL LIGHTNING WotC recommends that the last sentence be read as "Bury Ball Lightning at end of any turn."

FLOOD Dennis Detwiller's name is misspelled.

MERFOLK ASSASSIN Dennis Detwiller's name is misspelled.

PIKEMEN Dennis Detwiller's name is misspelled.

SCAVENGER FOLK Dennis Detwiller's name is misspelled.

SQUIRE Dennis Detwiller's name is misspelled.

TIVADAR'S CRUSADE Dennis Detwiller's name is misspelled.

FALLEN EMPIRES™

RAIDING PARTY "Tap a white creature" should be read as "tap a white creature he or she controls."

JYHAD™

ACADEMIC HUNTING GROUND "Given to a vampire" should be read as "received by a given vampire."

ARSON The flavor text is from the song "Hot! Hot! Hot!"

ASYLUM HUNTING GROUND "Given to a vampire" should be read as "received by a given vampire."

BETRAYER If a player takes control of a vampire that is the target of Betrayer, that player takes the pool loss. If the vampire that is the target of the Betrayer becomes contested, the pool loss stops.

BUM'S RUSH Being directly attacked does not cause a vampire to become tapped.

CAT BURGLARY D symbol should be removed from first effect. Second effect should be in bold text to indicate a superior ability.

CULTIVATED BLOOD SHORTAGE The card should be read as "Any vampire can burn this card as a D action, which would be at +1 stealth."

DAWN OPERATION The card should be read as "If vampire is blocked…"

DEFLECTION The blood symbol on the card incorrectly appears as a pool symbol.

DISPUTED TERRITORY This political card is missing its political symbol.

DOMAIN CHALLENGE The card should be read as "Successful vote means all Methuselahs lose 1 pool immediately after vote is completed for each tapped minion they control."

EBANEZER ROUSH "Providing" should be "provided."

ECO TERRORISTS A space is missing between the words "add" and "1."

THE FOURTH TRADITION: THE ACCOUNTING This action card incorrectly has the gray master card background.

GHOUL RETAINER This card should be read as "Each round of combat, Ghoul can use hands for 1 damage or a weapon of the employing minion that the minion is not presently using."

GOLCONDA - INNER PEACE Kaja Foglio's name is misspelled.

HOSTILE TAKEOVER Mike Raabe's name is misspelled.

MASQUERADE ENDANGERED The word "instead" is misspelled.

MINOR BOON This card should be read as "put this card on the vampire to prevent the vampire from going to torpor." This card will end the combat.

PSYCHIC PROJECTION The card title is misspelled.

RAPID HEALING This card should be read as "If vampire is blocked."

ROTSCHRECK This card is placed on the vampire who is about to receive aggravated damage.

SKIN OF STEEL Douglas Shuler's name is misspelled.

SLUM HUNTING GROUND "Given to a vampire" should be read as "received by a given vampire."

SOCIETY HUNTING GROUND "Given to a vampire" should be read as "received by a given vampire."

THE SPAWNING POOL This master card incorrectly has the red minion card background.

STORM SEWERS This card should be read as "If the action is blocked, don't choose range during combat; the combat is at close range."

TALBOT'S CHAINSAW Tom Wänerstrand's name is misspelled.

TASHA MORGAN There are two versions of this card; Chris McLoughlin should be credited as the artist, and the card text should be read as "All Kindred. Unique retainer: 1 life. +1 bleed"

UPTOWN HUNTING GROUND "Given to a vampire" should be read as "received by a given vampire."

VENTRUE JUSTICAR The card title is misspelled, and the card bestows the title of Ventrue Justicar, not Tremere Justicar.

WARZONE HUNTING GROUND "Given to a vampire" should be read as "received by a given vampire."

WOLF COMPANION The card should be read as "Does 1 extra damage during strike resolution for vampire controlling it."

ZIP GUN In some versions of the card, Kaja Foglio's name is misspelled.

ZOO HUNTING GROUND "Given to a vampire" should be read as "received by a given vampire."



The Duelist

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Special thanks to Allen Varney, whose arrival in Seattle has touched every aspect of *The Duelist*; and most of all, to Amy and Paul—the two best reasons to work on the magazine.

Our apologies to two authors from *Duelist #3* whose bylines we inadvertently left off: Jenny Scott, who wrote "Artist's Jam", and Kathy Ice, who wrote "A History of Fallen Empires."

This issue of *The Duelist* was brought to you by *A Charlie Brown Christmas*, *Pulp Fiction*, Exerflex™ Space Age Exercise Putty (the firm, blue kind), and the Cyclone (a truly majestic color printer).

background by Amy Weber

Fallen Empires



In the southern oceans of Dominia Prime lay a continent of great kingdoms. Far from the war between Urza and Mishra, the lands of Sarpadia prospered. But as the climate changed, resources dwindled and empires crumbled. Hideous new species arose in the forests and seas, forcing the Sarpadians to fight for their very survival; Icatian towns mustered Phalanxes to defend themselves from Orcish raiders and the misbegotten spawn of uncontrolled black magic. Recruit these toughened warriors and vicious predators for your *Magic: The Gathering* duels, but beware lest you fare no better than the *Fallen Empires*.

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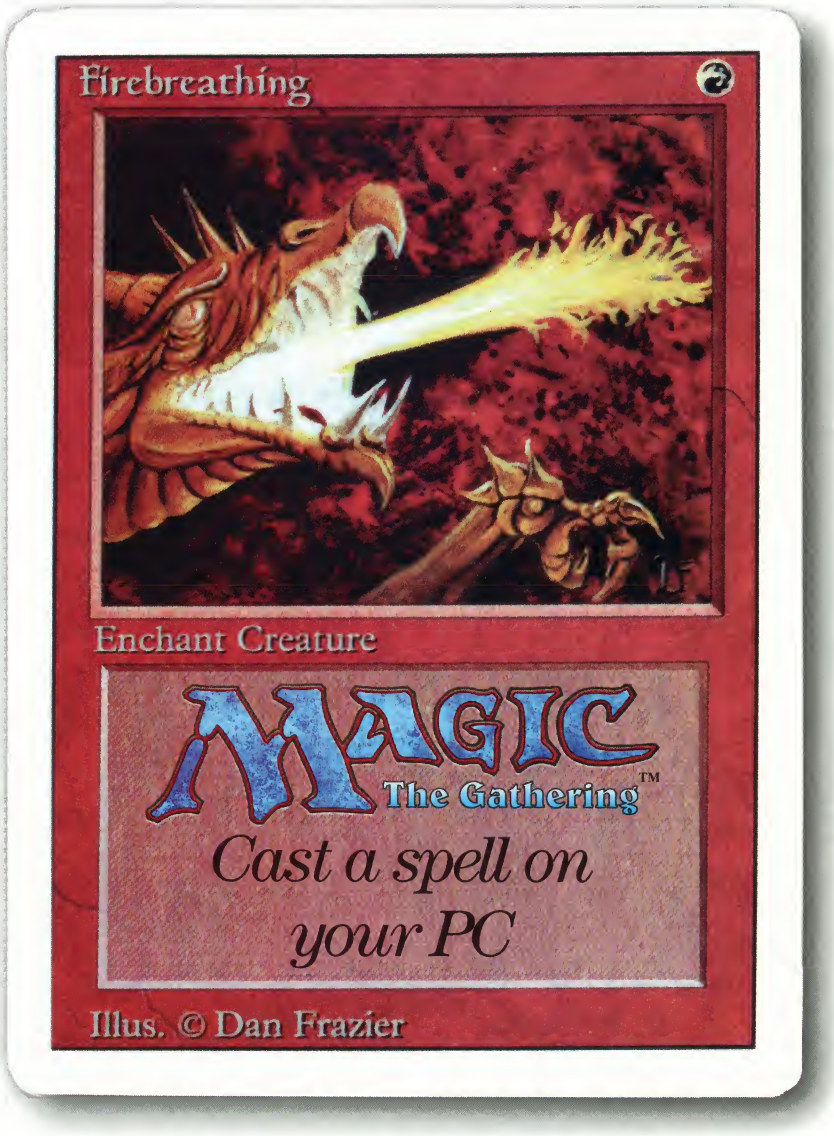


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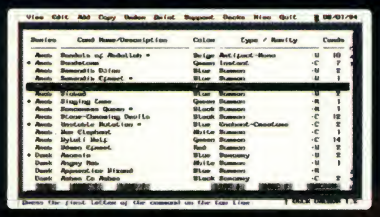
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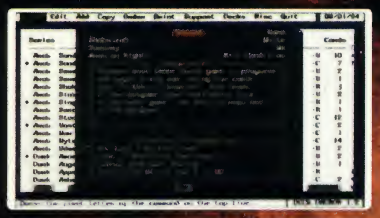
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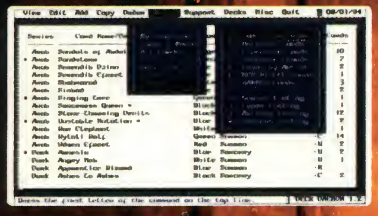
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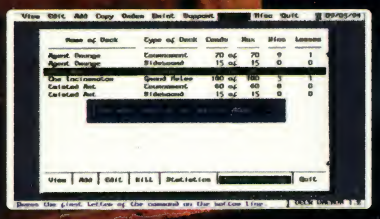
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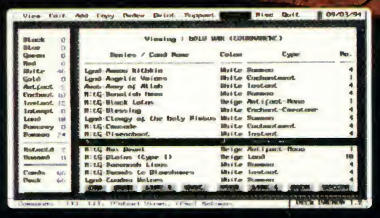
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Scheduled for release in February



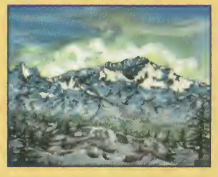
Shattered Chains

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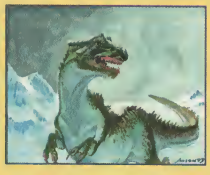
A mysterious artifact could be the very thing Gull and his sister Greensleeves need to break the power of the mightiest wizards—if they survive long enough to use it. Their adventure continues in *Shattered Chains*, the second novel in Clayton Emery's trilogy set in the world of Dominia.

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Scheduled for release in June

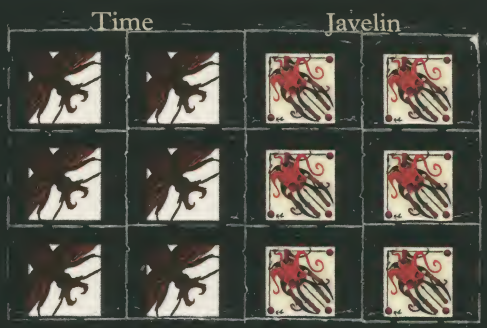
Look in the next issue of *The Duelist* and in other publications for *Ice Age* preview cards

THE DUELIST















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+2/+2	+2/+2	+0/+1	+0/+1
+2/+2	-2/-2	+0/+1	+0/+1
-2/-2	-2/-2	+0/+1	+0/+1

-1/-1	-1/-1	+1/+1	+1/+1
-1/-1	-1/-1	+1/+1	+1/+1
-1/-1	-1/-1	+1/+1	+1/+1

-0/-1	-0/-1	+1/+1	+1/+1
-0/-1	-0/-1	+1/-1	+1/-1
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